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(Under Revision.)

BOARD OF EDUCATION, SOUTH KENSINGTON.

NATIONAL COMPETITION, 1902.

LIST OF STUDENTS REWARDED,
WITH THE
REPORT OF THE EXAMINERS
ON THE
SELECTED WORKS OF SCHOOLS OF SCIENCE
AND ART AND ART CLASSES.
WITH ILLUSTRATIONS.



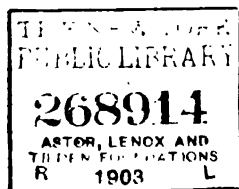
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1902

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Nov 14 1903

(Under Revision.)

BOARD OF EDUCATION, SOUTH KENSINGTON

NATIONAL COMPETITION OF SCHOOLS OF SCIENCE AND ART AND ART CLASSES, 1902.

** All works admitted to this National Competition are certified as having been done as school works, and within the last preceding school year of 12 months from April 1st to April 1st.*

The Students of the Royal College of Art do not submit works for this Competition.

The Examiners appointed to make the awards of prizes for works submitted for National Competition were :—H. H. Armstead, R.A. ; J. Belcher, A.R.A. ; Reginald Blomfield ; E. F. Brewtnall, R.W.S. ; T. Brock, R.A. ; A. F. Brophy ; S. J. Cartlidge, A.R.C.A. (Lond.) ; A. S. Cole, C.B. ; W. R. Colton ; Walter Crane, R.W.S. ; Nelson Dawson ; L. F. Day ; J. H. Dearle ; W. De Morgan ; H. Draper ; E. J. Gregory, R.A. ; H. Graham Harris, M. Inst. C.E. ; T. Erat Harrison ; H. Holiday ; T. G. Jackson, R.A. ; W. Goscombe John, A.R.A. ; H. H. La Thangue, A.R.A. ; G. D. Leslie, R.A. ; Seymour Lucas, R.A. ; E. S. Prior ; Sir W. B. Richmond, K.C.B., R.A. ; G. Simonds ; H. S. Tuke, A.R.A. ; R. H. A. Willis, A.R.C.A. (Lond.) ; W. F. Yeames, R.A.

Mr. Alan S. Cole, C.B., Assistant Secretary, assisted by Mr. Archer Bowler, Senior Examiner, had administrative charge of the examination.

The number of works sent up for examination was as follows :—

25,108 from 284 Schools of Art and Branch Schools.

10,583 from 215 Science Classes.

5,958 from 365 Art Classes.

Of these 5,422 works were entered for National Competition.

Five Gold Medals, 80 Silver Medals, 212 Bronze Medals, and 442 Prizes of Books were awarded to the Schools and Students named in the following lists.

LIST OF STUDENTS for whose Works awards have been made at the NATIONAL COMPETITION, 1902.

N.B.—The awards published in this list are subject to verification that the conditions laid down in the Directory have been complied with. The awards do not take effect in those cases in which the rules have not been met. The spelling of the names in this list is subject to revision upon receipt of the Prize Claim, Form 571^d.

GOLD MEDALS.

AWARDED TO STUDENTS of SCHOOLS of ART and ART CLASSES in the UNITED KINGDOM.

No student will be eligible to receive a gold medal unless he has previously obtained at the personal examinations held in May, or obtains in the current or next year a 1st Class in the Advanced Stage of the same (or analogous) subject as that of his work entered for National Competition. Corresponding success at the 3rd Grade Examinations, which were held before the adoption of the Advanced Stage, will be counted in lieu of success in the Advanced Stage (*see last par.*, p. 106, Directory (Part I.), 1901).

Ref. No.	School.	Name.	Subject.	Description.
1	BATTERSEA (POLYTECHNIC).	†Gray, Naomi Sybil	23 c.	Design for an embroidered bed-spread.
2	BIRMINGHAM	*Bunu, Fanny	23 d.	Design for an enamelled panel.
3	LIVERPOOL (MOUNT STREET).	Dodd, Albert W.	23 d.	Design for a stencilled panel of a portière.
4	NEW CROSS	Halnon, Frederick	19 e.	Model of a figure from the nude.
5	SHEFFIELD	Hobbis, Charles W.	22 d. (for 2)	Studies of historic styles of ornament.

* The Princess of Wales' Scholarship of £25 has been awarded to this student.

† The Princess of Wales' Scholarship of £11 has been awarded to this student.

SILVER MEDALS.

AWARDED TO STUDENTS of SCHOOLS of ART and ART CLASSES in UNITED KINGDOM.

Ref. No.	School.	Name.	Subject.	Description.
6	Accrington	Marsden, Walter	19 b. 1	Model of a head from the antique.
7	Banbury	Jefferson, Alfred	23 c.	Design for a damask serviette.
8	Battersea (Polytechnic).	Eyre, Amy	23 c. (for 2)	Designs for printed muslins.
9		Jarvis, Sarah C. V.	23 c.	Design for printed muslin.
10	Birmingham	Baker, Hilda T.	23 c.	Design for a gesso-decorated box.
11		Bolton, Minnie	23 c.	Design for a table centre.

Silver Medals—continued.

Ref. No.	School.	Name.	Subject.	Description.
12	Birmingham	Camm, Florence	23 d.	Design for a stained glass window.
13		Eadie, Kate M.	23 d.	Design for a carved wood casket.
14		Eadie, Kate M.	23 d.	Design for an incised and stained wood screen.
15		Meggs, William H.	8 c. 2.	Chalk drawing of figure from the nude.
16		Moore, Ernest A. W.	23 b. (for 3)	Design for entrance to a public park.
17		Morris, Geraldine	23 d. (for 2)	Design for a mosaic frieze.
18		Morris, Geraldine	23 d. (for 5)	Designs for book illustrations.
19		Squire, Percy L.	23 c.	Designs for silver brooch, copper buttons and clasp.
20		Twist, W. Norman	23 a. (for 4)	Measured drawings of the north porch and a doorway of Wells Cathedral.
21	Birmingham (Moseley Road).	Griffin, Annie W.	22 d. (for 2)	Studies of historic styles of ornament.
22		Jennings, Charles C.	22 d. (for 2)	Studies of historic styles of ornament.
23	Bradford (Technical College).	Smith, Charles	23 c.	Design for a stencilled frieze.
24		Whitaker, Harold	14-23 c.	Designs based on a flowering plant.
25	Bristol (Kensington House).	Morrall, Harry	8 c. 2.	Chalk drawing of figure from the nude.
26	Bristol (Queen's Road).	Bush, Frederic Francis.	19 e.	Model of a figure from the nude.
27		Derrick, Thomas Corrie.	19 e.	Model of a figure from the nude.
28		Scott, Arthur	23 c. (for 2).	Designs for tea-cup, saucer and dinner-plate.
29	Burslem	Webster, Vincent	23 c.	Designs for tea-cups and saucers.
30	Burton-on-Trent	Parker, Frank	22 d. (for 2).	Studies of historic styles of ornament.
31	Chancery Lane (Birkbeck Institute).	Richardson, Albert Edward.	23 b. (for 5).	Design for a market hall.
32	Chelsea	Payne, Bertram	23 d.	Designs for a chimney-piece and a coffer.
33	Cork	Whitelegge, Amy	23 c. (for 5).	Designs for lace stole-fichu and flounce, and for crochet collar, front, cuff, and parasol trimming.
34	Croydon	Austen, Robert Bruce.	19 b. 2.	Model of a figure from the antique.
35	Dublin	Erskine, Alice	23 c.	Design for a table-cloth.
36	Hammersmith	Skinner, Constance	19 e.	Model of a figure from the nude.
37	Hanley	Beck, Minna	23 c.	Design for a majolica frieze.
38		Brownwood, Harold	23 f.	Modelled designs for brush, comb and hand-mirror.
39		Budd, Herbert	8 c. 2.	Chalk drawing of figure from the nude.
40		Budd, Herbert	23 d.	Designs for pottery panels.
41		Henk, Ernest	23 c.	Design for a majolica frieze.
42		Lambert, Beatrice	23 c.	Design for a vase.
43		Vyse, Charles	23 d.	Design for a wall-fountain.
44		Courtauld, Catherine	19 b. 2.	Modelled figures in relief.
45		Goff, Bertha L.	23 c-d.	Designs for silver work.
46		Goff, Bertha L.	23 f.	Modelled design for a casket

Silver Medals—*continued*.

Ref. No.	School.	Name.	Subject.	Description.
47	Holloway - - -	Perrott, Mary Gordon	14 a.	Flowers painted in tempera without background.
48		Rimington, Florence.	19 b. 2.	Modelled figures in relief.
49	Hornsey - - -	Archer, Lillian -	23 d. (for 2)	Design for a mosaic lunette.
50	Horsham - - -	Harms, Edith -	23 c.	Design for a dado in painted tiles.
51	Huddersfield - -	Shaw, Ivo -	23 c.	Design for printed muslin.
52	Leeds - - -	Duxbury, Geo. Carr	8 b.2.	Chalk drawing of a figure from the antique.
53	Lincoln - - -	Mackinder, Arthur -	23 a. (for 3)	Measured drawings of the north door of Lincoln Cathedral.
54	Liverpool (Mount Street).	Brunton, Violet E. -	23 f. (for 3)	Modelled design for a font.
55		Butler, Harry -	8 e. (for 2)	Time sketches of figures from the nude.
56		Haworth, Charles -	8 e. (for 2)	Time sketches of figures from the nude.
57		McLeish, Annie -	23 d. (for 5)	Designs for panels of dining and music rooms.
58		Rogers, Gilbert -	8 c.2.	Chalk drawing of figure from the nude.
59		Singlehurst, Mary -	8 b.2.	Chalk drawing of a figure from the antique.
60	Manchester (Cavendish Street).	Leverkus, Elsie -	14 a.	Foliage painted in water colours without background.
61		Pankhurst, Estelle S.	23 d. (for 3)	Designs for mosaic panels for a fountain.
62	Newcastle-on-Tyne (Durham College).	Tuke, Lillian K. -	23 d.	Design for a stencilled hanging.
63	New Cross - - -	Miller, Hubert -	19 e.	Model of a figure from the nude.
64	North London - -	Lee, Arthur J. -	23 c.	Design for a lantern.
65	Norwich - - -	Paul, Arthur -	22 a.	Studies of plants treated for design.
66	Nottingham	Gascoyne, Charles -	23 b. (for 3)	Design for a royal memorial chapel.
67		Lake, Harry A. -	19 e.	Model of a figure from the nude.
68		Richards, Eugenie -	23 d. (for 6)	Designs for colour prints for nursery books.
69		Richardson, John E.	23 a. (for 2)	Measured drawings of mantelpiece in Bromley House, Nottingham.
70	Oldham - - -	Garfitt, Alice E. M.	20-23 e.	Modelled designs based on a flowering plant.
71	Plymouth (Technical Schools).	James, Allan Collier	23 d.	Design for a casket.
72	Putney - - -	Burrows, Frederick -	23 c.	Design for tapestry hanging.
73	Regent Street, W. (Polytechnic.)	Chase, William -	23 d.	Design for a painted frieze.
74	Rochdale - - -	Hartley, Ernest -	20	Foliage modelled from nature.
75	St. Albans - - -	Slade, J. Gertrude -	23 a.	Studies of flowers treated for design.
76	Sheffield - - -	Petch, Joseph B. -	23 f.	Modelled design for a frieze.
77	Shipley - - -	Ives, Fred -	20	Foliage modelled from nature.
78	Sunderland - - -	Bannister, Henry -	8 b. 1.	Chalk drawing of a head from the antique.
79		Morrall, William Burman.	8 c. 1. (for 2)	Chalk drawing of hands from life.
80	Swansea - - -	Bevan, Christopher D.	23 e.	Modelled design for a panel.
81	Walthamstow - -	Smith, Edward -	15 b.	Group in water colours.
82	Wigan (Grammar School, Art Class).	Barton, Thomas	29	Foliage modelled from nature.

Silver Medals—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
83	Wolverhampton -	Danks, Ethel M. -	23 c.	Design for a stencilled hanging.
84	Worcester - - }	Nicholls, Emily -	23 c.	Design for a tray-cloth.
85		Pierpoint, Stanley	23 d.	Design for a silver candlestick.

BRONZE MEDALS.

AWARDED to STUDENTS OF SCHOOLS OF ART and ART CLASSES
in the United Kingdom.

Ref. No.	School.	Name.	Subject.	Description.
86	Aberdeen (Gray's School).	Macdonald, Collin J.	23 a. (for 4)	Measured drawings of St. Machar's Cathedral, Aberdeen.
87		Murray, James -	18 b.	Ornament modelled from the cast.
88		Mutch, George K. -	18 b.	Ornament modelled from the cast.
89	Barrow-in-Furness -	Sinclair, George -	23 h (for set)	Design for a steam yacht.
90	Bath - - - }	Neate, Smith Ashby	23 c.	Design for a silk hanging.
91		Richens, William -	19 b. 1	Model of a head from the antique.
92		Harford, Ida - -	23 c.	Design for printed muslin.
93	Battersea (Poly-technic).	Simmonds, Alice	23 c.	Design for printed muslin.
94		Varney, Alfred -	23 c.	Design for a ceiling-paper.
95		Wulff, Paula - -	23 c.	Design for a piano front.
96	Belfast - - - }	Fry, William Henry	23 c. (for 2)	Design for a damask table-cloth.
97		Stoope, James - -	23 c.	Design for a damask table napkin.
98	Birkenhead - - -	Hewitt, Harold Wm.	23 c.	Design for a sgraffito dish.
99		Barnes, Cornelius W.	23 c. (for 2)	Designs for electric pendants.
100		Butler, E. Gertrude	23 c.	Designs for book covers.
101		Camm, Florence -	8 d.	Chalk studies of drapery arranged on the living model.
102	Birmingham - - }	Cavenagh Kathleen	23 c.	Designs for silver belt ornaments.
103		Cotton, Ernest W. -	8 b. 1	Chalk drawings of hands and feet from casts.
104		Fowler, Harry R. -	23 c.	Designs for gold pendant and enamelled copper tray.
105		Gollins, Ormond E. -	23 d.	Design for a silver belt-ornament.
106		Haiper, Frank S. -	17 c.	Oil painting from the nude figure.
107		Hill, Ernest F. -	23 c.	Design for a stained-glass panel.
108		Kay, Ida L. - -	23 d.	Design for a stained-glass window.
109		Linnell, Edith M. -	23 c.	Designs for silver and copper buttons.

Bronze Medals—*continued.*

Ref.No.	School.	Name.	Subject.	Description.
110	Birmingham	Meggs, William H. -	22 a.	Studies of fish treated for design.
111		Partridge, Frederick	23 c.	Design for an enamelled brass box.
112		Pears, Eveline -	23 c.	Designs for copper bowl, silver buttons, and repoussé copper plate.
113		Pool, Agnes I. -	23 d.	Design for an enamelled copper box.
114		Sherwood, Walter S.	17 b.	Oil painting of a head from life.
115	Blackheath	Stubbs, Anne G. -	22 d. (for 2)	Studies of historic styles of ornament.
116		Beavis, Alice -	23 c.	Design for a sgraffito vase.
117		Fearon, Annie -	23 c.	Design for a sgraffito vase.
118	Bradford (Mechanics' Institute).	Charnock, Joe -	8 c. 2.	Chalk drawing of figure from the nude.
119		Atkins, George -	23 c.	Design for a stencilled wall-filling.
120		Brown Robert -	23 c.	Design for glazed wall-tiles.
121	Bradford (Technical College).	Smith, Charles -	23 c.	Design for a stencilled hanging.
122		Stewart, William -	23 c. (for 2)	Designs for woven fabrics.
123		Thompson, Robert -	23 c.	Design for a woven plush hanging.
124		Wood, Alan -	23 c.	Design for glazed wall tiles.
125	Bristol (Kensington House).	Bishop, Harold James.	23 d.	Design for a biscuit-box.
126		Brocker, Nellie -	8 c. 2.	Chalk drawing of figure from the nude.
127		Broaches, Nellie -	8 c. 2.	Chalk drawing of figure from the nude.
128		Chilton, Margaret Isabel.	23 d.	Design for a silver salver.
129		Howes, Horace -	8 b. 2.	Chalk drawing of a figure from the antique.
130		Kempster, Lucy Caroline.	8 c. 2.	Chalk drawing of figure from the nude.
131		Princep, Amy Elise -	8 c. 1.	Chalk drawing of figure from the nude.
132		Bryant, Wilfred John.	19 e.	Model of a figure from the nude.
133	Bristol (Queen's Road).	Bush, Frederic Francis.	8 c. 1.	Chalk drawing of a head from life.
134	Burslem	Cope, Sidney -	18 c.	Ornament modelled from the flat.
135		Finney, James -	23 c.	Designs for majolica panels.
136	Camberwell	Rye, Francis -	23 c. (for 2)	Designs for book-covers.
137	Cannock (Science Class).	Mellor, George Arthur.	23 g. (for set)	Measured drawing for machinery.
138		Kemp, Gertrude -	22 a.	Study of flower and plant treated for design.
139	Canterbury	King, Emma Clara -	22 c.	Design based on a flowering plant.
140	Carliff	Bartels, Elizabeth -	14 a.	Plant painted in watercolours without background.
141	Carlisle	Shaw, John T. -	14-23 c.	Designs based on a flowering plant.
142	Chelsea	Howland, William -	23 c.	Design for printed muslin.
143	Cork	Galvin, Norah Teresa	23 c. (for 4)	Design for crochet collars, bands, front, yoke, cuff, and insertions.
144		Sutton, Georgina -	23 c.	Design for a baby's christening robe.
145		Whitelegge, Amy -	23 c.	Design for a damask table cloth.
146	Deptford (St. John's Art Class).	Miller, Hubert -	19 e.	Model of a figure from the nude.

Bronze Medals—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
147	Derby . . .	Clark, Ernest . .	23 c.	Design for nursery tiles.
148		Vernon, Alice . .	22 d.	Studies of historic styles of ornament.
149	Dundee (Technical Institute).	Robertson, Allen .	23 b. (for 2)	Design for a monumental clock-tower.
150	Ealing (Art Class) .	Dovaaton, Margaret	9 a.	Anatomical Study.
151	Edinburgh . . .	Morton, Annie W. .	23 d.	Design for an Alma-box.
152		Saunders, Annie . .	8 c. 1.	Chalk drawing of a head from life.
153	Falkirk	Forrester, John . .	18 b.	Ornament modelled from the cast.
154	Glasgow (Kent Road Art Class).	Mitchell, James . .	23 c.	Design for a wool tapestry.
155	Glasgow (Whitehill Public School Art Class).	Armour, Mary Jane	23 c.	Design for a carpet.
156	Hammersmith . .	Patrick, Ethel . .	19 d.	Model of a head from life.
157		Stratton, Helen . .	8 e. (for 2)	Time sketches of figures from the nude.
158		Brain, George . . .	23 c.	Design for a majolica frieze.
159		Brownaword, Harold	22 c.	Design for a majolica frieze.
160		Brownaword, Harold	23 e.	Modelled design for a wall-filling.
161		Gostick, Alice . . .	23 c.	Design for a majolica vase.
162	Hertford	Malkin, Gertrude .	23 c.	Design for a sgraffito pot.
163		Bell, Dorothy . . .	23 c.	Design for stencilled tiles.
164		Ellis, Lionel F. . .	19 b. 1.	Model of a head from the antique.
165	Holloway	Goff, Bertha L. . .	19 e.	Model of a figure from the nude.
166		Houchen, Harry . .	8 d. 2.	Chalk drawing of a figure from the antique.
167		Layzell, Chas. W. .	23 d.	Design for a stencilled church-hanging.
168		Paul, Evelyn M. . .	23 d.	Designs for painted panels.
169		Smithett, Marjory .	14 a.	Flowers painted in tempera without background.
170		Hirst, Dan	23 c.	Design for a panel in tiles.
171	Huddersfield . .	Thorpe, Elizabeth .	23 d.	Design for a jewel-box.
172		Williamson, Grace .	23 c.	Design for a card-box.
173	Hull	Healey, Edward . .	14-22	Design based on a flowering plant.
174	Ipswich	Wrinch, Raymond C.	23 a. (for 4)	Measured drawings of Christchurch Mansion, Ipswich.
175	Jarrow-on-Tyne .	Cruickshanks, Andrew	23 h. (for set)	Design for marine condenser and propeller.
176	Kidderminster . .	Barth, Mark J. . .	23 c.	Design for a stencilled wall-filling.
177	Lancaster	Houghton Edith M.	23 c.	Design for a lace fan.
178		Hillingworth, Mary .	23 c.	Designs for damask d'oyleys.
179		Duxbury, Geo. Carr	22 d. (for 2)	Studies of historic styles of ornament.
180	Leeds	Hall, Norman R. . .	23 c.	Design for printed muslin.
181		Hankey, Margaret .	23 c. (for 2)	Design for an embroidered portière.
182		Jackson, Nellie Bywater	16 a.	Monochrome painting of animal's head from the cast.
183		Lavington, Clara . .	23 c.	Design for cretonne.

Bronze Medals—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
184	Leeds	Moss, Lizzie McLaren	8 d.	Chalk study of drapery arranged on an antique figure.
185		Taylor, Isaac W.	8 b. 2.	Chalk drawing of a figure from the antique.
186		Wilson, Mary Kathleen.	23 c.	Design for a woven silk hanging.
187		Booth, Nellie	23 c.	Design for a table-cloth.
188		Busby, Edith	23 c.	Design for a tray-cloth.
189	Leicester (The Newarke).	Pears, Florence	23 c.	Design for a necklace.
190	Leyton	Trumble, Joseph Patrick.	23 e.	Modelled design for a stove canopy.
191	Liscard	Jensen, Agnes Maud	16 a.	Monochrome painting of a ram's head from the east.
192	Liverpool (Mount Street).	Ashworth, Bertram	23 c. (for 4)	Design for electric lamps and a hanging lantern.
193		Butler, Harry	8 b. 2.	Chalk drawing of a figure from the antique.
194		Farnworth, Marie	23 d.	Design for a printed cotton hanging.
195		Fisher, Katie	23 d.	Design for a printed silk hanging.
196		Fisher, Katie	23 f.	Modelled design for a panel.
197		Gill, Florence	14-22	Designs based on a flowering plant.
198		Laverock, Florence	23 d. (for 7)	Designs for colour prints for a child's book.
199		Morrison, Nina	23 d.	Design for a centre panel in an overmantel.
200		Read, Constance	23 d. (for 3)	Designs for colour prints.
201		Rogers, Gilbert	8 c. 1. (for 2)	Chalk drawings of hands and feet from life.
202		Rogers, Gilbert	8 e. (for 2)	Time sketches of figures from the nude.
203		Rogers, Gilbert	22 a.	Studies for decorative treatment of the human figure.
204		Sharpe, Charles W.	17 c.	Oil painting from the nude figure.
205		Shaw, Helena G.	23 c. (for 2)	Designs for side-board cloths.
206		Campbell, Margretta Callender.	23 c.	Designs for lace collar and cuff.
207		Bailey, Tom H.	23 c. (for 2)	Designs for glazed brick panels.
208		Bancroft, James	23 e.	Modelled design for a mirror frame.
209	Macclesfield	Barber, George John	23 c.	Design for a stencilled wall-filling.
210	Manchester (Cavendish Street).	Cartwright, Thomas	23 c.	Design for furniture silk.
211		Fytton, Cyrus	23 c. (for 2)	Designs for majolica plates.
212		Lawton, Joseph	23 c.	Design for a stencilled frieze.
213		Waring, Lily F.	15 b.	Group in water-colours.
214		Wright, Gertrude E.	19 d.	Model of a head from life.
215	Merton (Art Class)	Quartermain, Emma K.	23 c.	Design for printed hanging.
216		Ward, Ethel	23 c.	Design for a yoke of a child's dress.
217	Nelson	Elliott, Richard Henry.	15 b.	Group in water colours.
218	Newcastle-on-Tyne (Durham College).	Davies, Elizabeth	23 d.	Design for a jewelled cup.
219		Davies, Elizabeth	23 d.	Design for embroidered tapestry.
220		Dickson, Annie	23 c.	Design for a stencilled hanging.

Bronze Medals—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
221	Newcastle - on - Tyne (Durham College).	Dickson, Louisa -	23 c.	Designs for a repoussé silver box.
222		Scott, Gwynedd -	23 c.	Design for a stencilled hanging.
223	Newcastle-under-Lyme	Connor, Charles E. -	23 d.	Design for a hanging cupboard.
224		Broomfield, Irene -	23 c.	Design for a silver rose-water dish.
225	New Cross - - -	Hewitt, Evelyn A. -	23 c.	Design for a silver-gilt and enamelled cup.
226		Riverstone, Josephine. -	23 c. (for 3)	Design for hot-water jug, alms-dish, and altar vases.
227		White, Harry S. -	19 e.	Model of a figure from the nude.
228	North London - -	Scott, Selina L. -	23 c.	Design for a wall-paper.
229		Swinstead, Eric H. -	19 d.	Model of a head from life.
230		Birch, Francis S. -	19 b. 1	Model of a head from the antique.
231	Nottingham	Collington, Fred E. -	23 a. (for 2)	Measured drawings of the School-house, Risley, Derbyshire.
232		Collington, Fred E. -	23 a. (for 2)	Measured drawings of various examples of wrought iron-work.
233		Collington, Fred E. -	23 b. (for 4)	Design for a town club.
234		Nott, George - - -	23 b. (for 5)	Design for municipal buildings.
235		Parsons, Samuel F. -	23 b. (for 2)	Design for a town house.
236		Richards, Eugenie -	23 d.	Design for a nursery wall-paper.
237		Sands, William E. -	19 e.	Model of a figure from the nude.
238	Nottingham (Brierley Street).	Sanders, Alice M. -	23 c.	Designs for lace collar and cuff.
239	Paddington (Wordsworth College Art Class).	Langler, Ethel - -	23 c.	Design for a fire-screen panel.
240	Paisley (Technical School Art Class).	Walker, William -	23 c.	Design for an embroidered fire-screen panel.
241	Peterborough - -	Howe, Annie - - -	22 d. (for 2)	Studies of historic styles of ornament.
242		Tryon, Diana - - -	23 d. (for 2)	Studies of historic styles of ornament.
243	Plymouth (Princess Square).	Darton, William -	19 b. 2	Model of a figure from the antique.
244		Koch, Hugo - - -	23 e.	Modelled design for glazed tiles.
245		Watts, Harold - -	23 e.	Modelled design for a wall-filling.
246		Watts, Harold - -	23 e.	Modelled design for alms-dish.
247		Allen, Irene - - -	23 c.	Design for a repoussé copper plaque.
248		Beale, Herbert G. -	23 c.	Design for painted wall tiles.
249		Clark, Beatrice - -	23 c.	Design for an appliqué table cover.
250	Plymouth (Technical Schools).	Glandfield, Garnet R. -	23 e.	Modelled design for wall-tiles.
251		Hodge, David H. -	23 f.	Modelled design for a frieze.
252		Miles, Clara A. -	23 f.	Modelled design for a blotter.
253	Putney - - -	Purdey, James J. -	23 f.	Modelled design for a frieze.
254		Youngman, Harold -	23 d.	Design for a painted plaque.
255		Standen, Grace - -	15 a.	Group in oil colours.
256	Redditch. - - -	Young, William Hy.	23 f.	Modelled design for a casket.

Bronze Medals—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
257	Regent Street, W. (Polytechnic).	Merck, Thomas H. -	20-25 e.	Modelled designs based on a flowering plant.
258		Pocock, Lilian -	23 d.	Design for a painted panel.
259		Stamp, Winifred, L.	23 d.	Designs for book illustrations.
260	Rochester - - -	Lynch, Ethel -	8 d.	Chalk study of drapery arranged on a figure.
261	Rotherham - - -	Foster, Herbert -	18 b.	Ornament modelled from the cast.
262	St. Martin's - - -	Dyer, Constance -	8 b. 2	Chalk drawing of a figure from the antique.
263		Watkins, John -	9 a.	Anatomical study.
264	Salford - - -	Dawson, Mabel -	23 c.	Design for a damask serviette.
265	Scarborough - - -	Wanless, Charles -	23 c.	Designs for book illustrations.
266	Sheffield - - -	Hibberson, Annie -	23 c.	Designs for steel scissors.
267	Sidcup (Art Class) -	Bee, Ethel -	15 b.	Group in water colours.
268	Southwark (Polytechnic Art Class).	Miller, Guy -	23 d.	Design for a stained glass window.
269		Wise, Ernest -	23 d.	Design for a colour print.
270	Stafford - - -	Geddes, Elijah -	23 c.	Design for a stencilled frieze.
271	Stroud - - -	Sansom, Charles -	8 b. 1.	Chalk drawing of animal's head from the cast.
272	Sunderland - - -	Fannister, Henry -	22 a.	Studies of flowers and plants treated for design.
273		Cook, Clementina -	20-23 e.	Modelled designs based on a flowering plant.
274		Cook, Clementina -	19 b. 1.	Model of a head from the antique, in relief.
275	Taunton - - -	Kidd, Arthur -	23 c.	Design for woven fabric.
276		Turnbull, Mabel -	12 a.	Monochrome painting of ornament from the cast.
277		Hammett, Lydia C. -	23 c. (for 2)	Designs for lace collar, front, and cuffs.
278	Tenby (Art Class) -	Mason, Edith -	23 c. (for 2)	Designs for lace collar, front, and borders.
279		Evans, Nellie H. P. -	15 a.	Group in oil colours.
280	Torquay - - -	Igglesden, Marguerite -	23 c. (for 2)	Designs for agraftito plates.
281	Wakefield - - -	Ellis, Mary A. -	23 c.	Design for a printed silk hanging.
282	Walthamstow - - -	Smith, Edward -	20	Foliage modelled from nature.
283	Watford - - -	Browton, Jessie M. -	23 c. (for 2)	Designs for printed muslin.
284		Neighbour, Daisy -	23 c.	Design for an embroidered fire-screen.
285	Wellington (New Zealand).	Kimbell, Maude -	14 b.	View of the interior of a workshop.
286	West Bromwich - - -	Keast, Harry -	18 b.	Ornament modelled from the cast.
287		Turton, Albert -	23 c.	Design for an electric newel-standard.
288	Wisbech (Art Class) -	Peck, Mary Susannah -	14 b.	View of the interior of a building.
289		Watts, Alice H. -	14 b.	View of the interior of a building.
290	Wolverhampton -	Hadley, William D.	23 c.	Design for a jewel-casket.
291		Martin, Dorothy B.	10	Studies of plant form.
292		Robinson, George H. T.	23 b. (for 8)	Design for a village church.
293		Tatlow, Ester E. -	23 c.	Design for an enamelled silver casket.

Bronze Medals—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
294	Worcester	Bentley, Kate -	23 c.	Design for a tea-cloth.
295		Nicholls, Mabel -	23 c.	Design for a table-cloth
296		Roberts, Elizabeth	14 a.	Flowers painted in tempera without background.
297		Stinton, Harry -	23 c.	Design for a damask table-cloth.

NATIONAL BOOK PRIZES.

AWARDED TO STUDENTS OF SCHOOLS OF ART and ART CLASSES
in the United Kingdom.

Ref. No.	School.	Name.	Subject.	Description.
298	Aberdeen (Gray's School).	Shand, Lizzie -	8 c. 1	Chalk drawing of a head from life.
299		Stephen, Frederick W.	18 b.	Ornament modelled from the cast.
300	Banbury - - -	Jefferson, Alfred -	14 a.	Flowers painted in water colours without background
301		Painter, Etta -	14 a.	Flowers painted in water colours without background
302	Barrow-in-Furness -	Haworth, John L. -	23 h. (for set)	Design for a coast liner.
303	Battersea (Lavender Hill Art Class).	Eatwell, Charles -	23 c. (for 2)	Design for wrought-iron and brass work.
304		Beese, Clifford -	22 a.	Studies of plants treated for design.
305		Beese, Clifford -	23 c. (for 3)	Designs for printed muslin hangings.
306		Delves - Broughton, Marjorie.	23 c. (for 2)	Design for an Axminster carpet.
307		Delves - Broughton, Marjorie.	23 c.	Design for printed cotton.
308		Eyre, Amy -	8 b. 1.	Chalk drawings of hands and feet from casts.
309	Battersea (Poly-technic).	Hoare, Fredrick George.	23 c.	Design for woven silk.
310		Hoare, Fredrick George.	23 c.	Design for printed muslin.
311		Holden, John -	23 c.	Design for printed muslin.
312		Jarvis, Sarah Constance Vincent.	23 c. (for 2)	Design for a stencilled frieze.
313		Mitchell, Frank Crown.	23 c.	Design for printed muslin.
314		Rudge, Margaret Macgregor.	23 c.	Design for a Brussels carpet.
315		Stead, Arthur Alfred	23 c.	Design for a ceiling paper.
316		Wright, Edith Augusta Julia.	23 c.	Design for printed cotton hanging.
317	Belfast - - -	Agnew, David -	23 c.	Design for wall tiles.
318		Blair, John O'Neill -	22 b.	Design in outline with tinted ground.
319	Bilston - - -	Chatwin, Arthur -	23 c.	Design for a wrought iron gate.
320	Birkenhead - -	Lee, Mary Helen	23 c.	Design for printed muslin.
321		Lee, Mary Helen -	23 e.	Modelled design for tiles.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
322	Birmingham	Allen, Marion -	15 b.	Group in water colours.
323		Baker Margaret L. E.	23 d.	Designs for colour prints.
324		Blake, Eileen M. -	15 b.	Group in water colours.
325		Bunting, May -	23 d.	Design for a casket.
326		Camm, Florence -	23 d.	Design for a stained glass window.
327		Chilwell, Benjamin C.	23 b. (for 5)	Design for a clergy house.
328		Clarke, Maurice -	17 c.	Oil painting from the nude figure.
329		Daino, Laetitia -	23 c.	Design for a gesso casket.
330		Edwards, Annie -	8 c 1.	Chalk drawing of a head from life.
331		Fallows, Jessie -	23 c.	Design for silver and enamelled buttons.
332		Farrow, Duncan G. -	8 c 2.	Chalk drawing of figure from the nude.
333		Godfrey, Marjorie -	23 d.	Design for a Christmas card.
334		Harper, Edward Steel	15 a.	Group in oil colours.
335		Harper, Ivy E. -	8 d.	Studies of drapery arranged on the living model.
336		Hart, Dorothy M. -	23 c.	Designs for pendant and hat-pin.
337		Ivens, Dorothea -	23 d.	Design for a Christmas card.
338		Jarvis, Ernest H. -	23 c.	Design for a copper bowl.
339		Jones, William -	23 b. (for 3)	Design for a boat-house.
340		Kay, Ida L. -	23 d.	Designs for carved ivory panels and cross.
341		Knight, Alice H. -	23 d. (for 2)	Designs for mosaic panels.
342		Lowe, E. Linnie -	8 d.	Chalk studies of drapery arranged on the living model.
343		Luff, Reginald -	23 b. (for 3)	Design for a church and clergy house.
344		Margetson, Anthony J.	23 b. (for 3)	Design for a clergy house.
345		Meyer, Louisa A. M.	23 c.	Designs for clasps and pins.
346		Morris, Geraldine -	23 f.	Modelled design for a font.
347		Pool, Agnes I. -	23 c.	Designs for belt-buckle, pendants, spoons, and lace-pins.
348		Rankilor, Grace M. -	23 c.	Designs for lace-pin, silver necklace, and pendant.
349		Roberts, Ada M. -	15 a.	Group in oil colours.
350		Round, Frank H. -	8 c 2.	Chalk drawing of figure from the nude.
351		Round, Frank H. -	8 d.	Chalk studies of drapery arranged on the living model.
352		Round, Frank H. -	23 d.	Design for a book illustration.
353		Sanders, Joseph N. -	8 b. 1.	Chalk drawings of hands and feet from casts.
354		Sanders, Joseph N. -	8 d.	Chalk studies of drapery arranged on the living model.
355		Waters, Evelyn L. -	23 c.	Designs for copper belt ornament, button, and cloak-clasp.
356		Watson, Alfred -	19 h.	Model of a figure from the nude in relief.
357		Wheeler, Nellie E. -	23 c.	Design for an embroidered panel.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
358	Birmingham	Wilson, Harold	17 c.	Oil painting from the nude figure.
359		Wildblood, Winifred M.	23 c.	Design for a stencilled frieze.
360		Wiley, Harry W.	23 d.	Designs for colour prints.
361	Birmingham (Moseley Road).	Everiss, Alfred	(for 2) 23 c.	Designs for wrought-iron gates.
362		Fisher, George E.	(for 2) 23 c.	Designs for necklets and pendants.
363		Mackley, John E.	22 d.	Studies of historic styles of ornament.
364	Birmingham (Vittoria Street).	Mackley, John E.	(for 2) 23 c.	Designs for an electrolier and corridor lanterns.
365		Cooper, Alfred	(for 2) 19 h.	Model of a figure from the nude, in relief.
366		Lang, William	23 c.	Design for woven silk furniture covering.
367	Blackburn	Courtenay, Alice	23 c.	Design for a wall-paper.
368		Miles, Catharine	19 b.	Model of a head from the antique.
369		Parkinson, William	18 c.	Ornament modelled from the flat.
370	Bloomsbury	Parkinson, William	20	Flowers and foliage modelled from nature.
371		Burgess, Eliza	17	Water colour paintings of hands from life.
372		Cockburn, Amy	23 c.	Design for an oak screen with stained glass panels.
373	Bournemouth, East	Tame, May	23 c.	Design for an embroidered cushion cover.
374		Whitcomb, Henry	14 b.	View of the interior of a building.
375		Mackenzie, Mariel	23 c.	Design for a stencilled portière.
376	Bournemouth (Poole Hill).	Savage, James	8 b. 2	Chalk drawing of a figure from the antique.
377		Perfect, Ernest	23 c.	Design for a stencilled portière.
378		Phillips, Chas. E. N.	23 c.	Design for wall tiles.
379	Bradford (Mechanics' Institute).	Aris, Ernest	23 c.	Design for a stencilled hanging.
380		Auty, Janie	23 c.	Design for a stencilled wall-filling.
381		Bateman, Harold	18 b.	Ornament modelled from the cast.
382	Bradford (Technical College).	Graves, Charles	23 c.	Design for printed silk.
383		Hartley, William	23 c.	Design for a table-lamp.
384		Laycock, Frank P.	(for 2) 23 c.	Design for a wall paper.
385	Brierley Hill (Art Class).	Lister, Wm. W.	23 a.	Measured drawings of girders.
386		Nicol, John	(for set) 23 c.	Design for a book-cover.
387		Smith, Charles	23 d.	Design for a stencilled wall-decoration.
388	Brighton	Smith, Florence	14-23 c.	Designs based on a flowering plant.
389		Wilkinson, Mabel	14-23 c.	Designs based on a flowering plant.
390		Field, Annie	23 c.	Design for a tea-tray.
391	Brighton	Thompson, Harry	23 c.	Design for a mosaic border.
392		Walters, Harry	23 e.	Modelled design for plate decoration.
393		Webb, John Joseph	23 e.	Design for a tiled dado.
294	Brighton	Burleigh, Charles	8 c. 2.	Chalk drawing of figure from the nude.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
395	Bristol (Queen's Road)	Bell, Annie Louise -	19 b. 2.	Model of a figure from the antique.
396		Bentley, Alfred -	15 a.	Group in oil colours.
397		Jebb, Kathleen Mary	17 c.	Water colour painting from the nude figure.
398		Jefferies, Bertha Starr.	19 e.	Model of a figure from the nude.
399		Smith, Margaret Emily.	19 e.	Model of a figure from the nude.
400		Sparks, Nathaniel -	8 c. 2.	Chalk drawing of figure from the nude.
401	Burnley	Watson, Alfred John	19 e.	Model of a figure from the nude.
402		Ashworth, Lawrence B.	23 c.	Design for a woven fabric.
403		Holmes, Emma -	23 c.	Design for a silk and cotton fabric.
404		Wetherell, Wilfred -	23 c.	Design for a woven hanging.
405		Allen, Harry -	23 c.	Designs for printed and majolica tiles.
406		Gleaves, Percy -	23 d.	Designs for claret jug and dessert plate.
407	Burslem	Gleaves, Percy	23 e.	Modelled design for tiles.
408		Hill, Alfred -	23 c.	Design for a sgraffito plaque.
409		Newton, Edith -	23 c.	Design for a damask table-cloth.
410		Parr, Harry -	23 f.	Modelled design for a distributing dish.
411		Tushingham, Sidney	23 d.	Designs for dinner plates.
412		Wright, Arthur -	23 e.	Modelled design for a filter.
413	Burton-on-Trent	Smith, Isabel M.	22 d.	Studies of historic styles of ornament.
414	Camberwell	Evans, Rose -	(for 2) 23 c.	Designs for lace fan and borders
415		Smith, Percy -	22 e.	Studies in lettering.
416	Cambridge	Terry, William	23 c.	Designs for book-covers.
417		Doggett, Ruth T. -	8 c. 1	Chalk drawing of a head from life.
418		Wiles, Frank E. -	23 d.	Design for a colour print.
419	Canterbury	Kemp, Gertrude -	14 b.	View of the exterior of a building.
420	Carlisle	Hallifax, Dora -	23 c.	Design for a damask serviette.
421		Little, Winifred -	23 c.	Design for a damask serviette.
422		Martindale, Mary -	23 c.	Design for a gesso frame.
423	Chancery Lane (Birkbeck Institute).	Shaw, John T. -	8 c. 1.	Chalk drawings of a head, hand and foot from life.
424		Fulcher, Norah -	17 b.	Water colour painting of a head from life.
425		Steggall, Maud M. A.	19 b. 1.	Model of a head from the cast in relief.
426		White, Emily Ellen -	23 c.	Design for printed muslin.
427		Williams, Theodosius A.	8 c. 1.	Chalk drawings of hands from life.
428		Dawson, Joseph -	23 c.	Design for a stencilled hanging.
429	Chelsea	Perrin, Charles -	23 c.	Design for printed muslin.
430	Chichester	Johnson, Frances Winifred.	23 c.	Design for a sgraffito vase.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
431	Clapham - - -	Rose, Elsie - -	8 c. 1	Chalk drawing of a head from life.
432		Stephenson, Geoffrey	8 b. 2	Chalk drawing of a figure from the antique.
433		Tebay, Bertha - -	8 c. 1.	Chalk drawings of hands from life.
434	Coalbrookdale - -	Briscoe, Benjamin	23 h. (for set)	Design for a vertical ram pump.
435	Colchester - - -	Gill, Rowland - -	23 c. (for 2)	Designs for glazed wall tiles.
436		Orpen, Florence - -	22 e.	Studies in lettering.
437	Cork - - -	Fahey, Laura - -	23 c. (for 5)	Designs for crochet hat-crown, blouse trimmings, insertions, borders, collarettes, band, and cuff.
438		Nagle, Minnie - -	23 c.	Design for an embroidered table-cloth.
439	Coventry - - -	Molesworth, William J.	23 c.	Designs for watch backs.
440		Hodgkinson, Ethel Mary.	19 f.	Modelled study of drapery arranged on the living model.
441	Croydon - - -	Hodgkinson, Ethel Mary.	19 l.	Models of hands and arm from life, in relief.
442		Hodgkinson, E. Winifred.	23 d.	Design for a frieze.
443	Deal (Art Class) - -	Channer, Alice - -	23 c.	Design for cretonne.
444	Devonport - - -	Malley, Amy Elizabeth.	23 c.	Design for a poster.
445	Dover - - -	Brown, Annie - -	19 b. 1.	Model of a head from the antique.
446		Coulson, Kathleen V.	23 c. (for 4)	Designs for lace handkerchiefs and collars.
447		Elvery, Beatrice Moss.	19 e.	Model of a figure from the nude.
448	Dublin - - -	Rosster, Eleanor - -	23 c.	Design for a crochet collar.
449		Whelan, William L.	20	Modelled study of a parrot, in relief.
450		Whelan, William L.	23 e.	Modelled design for a wall filling.
451	Dudley - - -	Wilson, Ernest - -	23 c. (for 4)	Design for a wrought iron window grille.
452		Fair, George - -	23 c.	Design for a ceiling-paper.
453	Dundee (Technical Institute).	Lumsden, David - -	23 b. (for 6)	Design for a cottage hospital.
454		Menart, George - -	23 b. (for 2)	Design for a chancel screen.
455	Dumfermline (Art Class).	Revel, John - -	23 c.	Design for a printed silk hanging.
456		Drummond, Henry - -	23 c.	Design for cretonne.
457		Jackson, Alexander -	23 c.	Design for a damask table-napkin.
458	Edinburgh - - -	Doyle, Ethe - -	8 b. 1.	Chalk drawings of hands from casts.
459		Hight, Ada - -	8 d.	Chalk study of drapery arranged on a figure.
460		Inglis, William - -	8 b. 1.	Chalk drawings of hand from a cast.
461	Exeter - - -	Denham, George P. -	22 e.	Studies in lettering.
462	Falkirk - - -	Bisset, James - -	19 b. 1.	Model of a head from the antique.
463		Boyne, William - -	18 b.	Ornament modelled from the cast.
464		Callander, James G.	23 a. (for 4)	Measured drawings of St. Michael's Parish Church, Linlithgow.
465	Farnham - - -	Alderton, Harold George.	23 c.	Design for a box in coloured gesso.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
466	Glossop (Technical School Art Class).	Potts, Walter -	8 d.	Chalk study of drapery arranged on a figure.
467	Gosport (Art Class) -	Wise, Percy A. -	15 b.	Group in water colours.
468	Greenock (Nelson Street Art Class).	Walker, William -	23 a. (for 4)	Measured drawings from Falkland Palace Chapel, the Study, Culross and Kinross House.
469	Halifax - - -	Pearson, Ellen R. -	23 c.	Design for an embroidered table-cloth.
470	Hammersmith -	Bareham, Harold -	23 c.	Design for a wall-paper.
471		Bareham, Harold -	23 c.	Designs for cretonne.
472		Fowle, Nellie Frances.	22 b.	Design in outline with tinted ground.
473		Green, Isidore Hilda	23 c.	Design for a carved wood mirror-frame.
474		Gregory, Christine -	19 d.	Model of a head from life.
475		Stonebanks, Frank -	23 c.	Design for cretonne.
476	Hanley - - -	Adams, John - -	23 c.	Designs for a sgraffito panel.
477		Beck, Minna - -	23 c.	Designs for wall-tiles.
478		Beck, Minna - -	23 c.	Design for a majolica vase.
479		Brain, George - -	23 e.	Modelled design for a plaque.
480		Brownson, Harold	23 c.	Design for a majolica jug.
481		Simpson, Janet -	23 c.	Design for a sgraffito plaque.
482	Holloway - - -	Courtauld, Catherine	19 e.	Model of a figure from the nude.
483		Perrott, Mary Gordon.	20-23 e.	Modelled designs based on a flowering plant.
484		Rimington, Florence.	19 e.	Model of a figure from the nude.
485		Rimington, Florence.	23 e.	Modelled design for a panel.
486		Takeda, Goicki -	23 c.	Design for a stencilled frieze.
487		Upton, William Clive.	23 c.	Designs for cotton prints.
488	Hornsey - - -	Blareau, Amy - -	23 c.	Design for a printed muslin.
489		Brown, Amy - -	23 c.	Design for cretonne.
490		Brown, Amy - -	23 c.	Design for cretonne.
491		Lloyd, Isabel - -	23 c.	Design for a wall-paper.
492		Moore, Margaret -	23 c.	Design for tapestry.
493		Pannett, Helen -	23 c.	Design for a sgraffito plate.
494	Huddersfield -	Kyle, John - -	23 c.	Design for a damask table-cloth.
495		Varley, Edith Mary	23 c.	Design for a lace collar.
496	Hull - - -	Cook, Ida E. - -	23 c.	Design for a gesso book-board end.
497		Found, James A. -	23 c.	Design for printed muslin.
498		Meals, Helena - -	23 c.	Design for ceiling paper.
499		Moncaster, Ethel -	11-23	Monochrome painting of ornament on a coloured ground.
500	Keighley - - -	Lloyd, Percy - -	23 c.	Design for printed muslin.
501		Smith, Alex. F. -	19 d.	Model of a head from life.

National Book Prizes - *continued.*

Ref. No.	School.	Name.	Subject.	Description.
502	Kidderminster	Horton, William Hy.	23 c.	Design for a Wilton carpet.
503	Kinsale	O'Brien, Mabel	22 d. (for 2)	Studies of historic styles of ornament.
504		Brodie, Gertrude	23 d. (for 2)	Design for book illustrations.
506		Handa, Isabelle	8 b. 2	Chalk drawing of a figure from the antique.
506		Handa, Isabelle	8 c. 1	Chalk drawing of a head from life.
507	Lambeth	Hitch, Bessie	23 d. (for 3)	Design for a calendar.
508		Simpson, Janet	10	Book illustrations.
509		Simpson, Mary G.	23 c.	Designs for lace collar and cuff.
510		Steel, Gertrude	23 d.	Designs for book illustrations.
511		Craig, John	23 c.	Design for a woven silk hanging.
512		Holmes, Mary A.	10 a.	Plant drawing in outline.
513	Lancaster	Hully, John	23 c.	Designs for silver sugar-basin, spoons and toast-rack.
514		Mitchell, George H.	23 a. (for 2)	Measured drawings of stalls from the chancel of the parish church of St. Mary, Lancaster.
516		Vickers, John S.	23 a. (for 2)	Measured drawings of stalls from the chancel of the parish church of St. Mary Lancaster.
516		Bannister, Joseph H.	23 c.	Design for cretonne.
517		Bolton, Ida	15 a.	Group in oil colour.
518		Godson, John Barclay	23 c.	Design for cretonne.
519		Hall, Norman R.	23 c.	Design for printed muslin.
520		Kendall, James	14-22	Designs based on a flowering plant.
521		Lavington, Clara	23 c.	Designs for silver belt-clasps and buttons.
522	Leeds	Moss, Lizzie McLaren	8 b. 2.	Chalk drawing of a figure from the antique.
523		Ninnes, Leon	12 a.	Monochrome painting of ornament from the east.
524		Porteous, Nona C.	23 c.	Design for a woven wool tapestry.
525		Rawlinson, Alice	23 c. (for 2)	Designs for an embroidered table centre and d'oyeys.
526		Taylor, Isaac W.	22 b.	Design in outline with tinted ground.
527		Wood, Donald	15 a.	Painting of ram's head in oil colours.
528		Booth, Molly	23 c.	Design for an embroidered portière.
529		Clarke, Margaret	23 c.	Design for a repoussé copper plaque.
530		Collison, H. Victor	23 b. (for 5)	Design for a public swimming baths.
531		Emerson, Robert J.	23 f.	Modelled design for a memorial tablet.
532	Leicester (The New- arke).	Flick, Louise	23 c.	Design for a damask tablecloth.
533		Garner, Alice M.	8 e.	Time sketches of figures from the nude.
534		Gimson, Alice	22 a.	Studies of butterflies treated for design.
535		Gimson, Alice	23 c.	Design for a copper and enamelled belt.
536		Howe, Emmie	28 c.	Design for an embroidered cushion cover.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
537	Leicester (The New-arke).	Mann, Ernest -	8 e. (for 2)	Time sketches of figures from the nude.
538		Smith, Beatrice -	23 c.	Design for a tea-cloth.
539		Stretton, Clement -	23 a. (for 3)	Measured drawings of a cast of a choir-screen at Limoges and of bed-posts.
540		Tomlinson, Mary -	23 c.	Design for a piano-top cover.
541	Leith (Science Class) -	Wearing, Stanley J. -	23 b. (for 3)	Design for a provincial town hall.
542		Blair, George -	23 h.	Design for a steam yacht.
543	Lincoln - - -	Mackinder, Arthur -	22 e.	Studies in lettering.
544		Thompson, Charles Maurice.	15 a.	Group in oil colours.
545		Backhouse, Alice -	23 c.	Design for a wall-paper frieze.
546		Baxter, David A. -	8 e.	Time sketches of figures from the nude.
547		Brunton, Violet E. -	23 f.	Modelled design for a panel.
548		Dodd, Albert W. -	8 e. (for 2)	Time sketches of figures from the nude.
549		Evers-Swindell, Nora	19 f.	Modelled drapery study.
550	Liverpool (Mount Street).	Fowler, Harrison R.	8 c. 1.	Chalk drawings of a head, hand and foot from life.
551		Fisher, Katie -	23 c.	Designs for jewellery.
552		Henderson, Carlota J.	23 c.	Design for a silver and en- amelled toilet-set.
553		Hodgkinson, John R.	23 c. (for 2)	Designs for electroliers.
554		Irving, William N. -	14-22.	Designs based on a flowering plant.
555		Jolliffe, Edwin B. -	23 c.	Design for a hanging lamp.
556		Jones, Frances A. -	23 c.	Designs for jewellery.
557		McClure, Eve -	23 c.	Design for an embroidered sideboard cloth.
558		McLeish, Minnie -	19 d.	Model of a head from life.
559		McLeish, Minnie -	23 c.	Designs for a stencilled frieze.
560		Pickering, Fanny -	23 c.	Design for an embroidered portière.
561		Rogers, Gilbert -	14-22.	Designs based on a flowering plant.
562		Rogers, Gilbert -	23 d.	Design for a stencilled hanging.
563		Sharpe, Charles W. -	8 e.	Time sketches of figures from the nude.
564		Sharpe, Charles W. -	17 c.	Oil painting from the nude figure.
565		Martin, Ethel -	19 d.	Model of a head from life.
566		Rhead, Frederick H.	23 c.	Design for a vase.
567		Howells, Leonard Tom.	15 b.	Group in water colours.
568		Bancroft, James -	23 e.	Model design for a book-cover.
569		Cartwright, Thomas	22 d. (for 2)	Studies of historic styles of ornament.
570	Maldenhead -	Moreton, Albert G. -	23 c.	Designs for a lace border.
571	Maldstone -	Powell, Cecil F. -	23 a. (for 2)	Measured drawings of the west doorway of Rochester Cathedral.
572		Stone, Frank -	8 e.	Time sketches of figures from the nude.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
573	Manchester (Cavendish Street)	Agate, Charles G. -	23 b. (for 2)	Design for a fountain.
574		Bauerkeller, Emma -	8	Studies of animals.
575		Christien, Arnold -	23 c. (for 3)	Designs for cretonne and printed silk.
576		Croggan, Annie M. -	23 c.	Design for a hearth rug.
577		Edge, Charles R. -	23 c.	Design for a wall paper.
578		Farrar, Edith -	23 c.	Design for an embroidered screen-panel.
579		Gill, Alfred -	22 d.	Studies of historic chairs.
580		Helm, William H. -	22 d. (for 2)	Studies of historic styles of ornament.
581		Hill, Charles F. -	8 c. 2.	Chalk drawing of figures from the nude.
582		Lawton, Joseph -	23 c.	Designs for printed silk.
583		Leverkus, Elsie -	15 b.	Group in water colours.
584		Nordlinger, Marie L.	23 f.	Modelled design for a cinerary urn.
585		Scalfe, Gladys E. -	23 c.	Design for printed cotton.
586		Simon, Samuel -	23 c.	Designs for cotton prints.
587	Manchester (Sackville Street Art Class).	Allen, J. Herbert -	23 c.	Design for figured cotton gauze.
588		Brookes, Albert -	23 c.	Design for figured plush.
589	Merton (Art Class)	Dighton, William E.	23 c.	Design for printed muslin.
590		Prince, Ethel -	23 c.	Design for a stencilled frieze.
591	Morecambe - - -	Howson, Kate -	23 c.	Design for a printed hanging.
592	Newcastle - on - Tyne (Durham College).	Best, Ellen -	23 c.	Design for a stencilled wall-filling.
593		Chamberlain, Arthur	12 a.	Monochrome painting of ornament from the east.
594		Dickson, Louisa -	23 c.	Design for a book cover.
595		Dyson, Chas. E. Cyril	23 b.	Design for a royal memorial chapel.
596	Newcastle-under-Lyme	Hawthorn, Lilian -	23 c.	Design for a bronze and enamelled clasp.
597		Coulam, Bertram -	23 e.	Modelled design for tiles.
598		Ackery, Maude M. -	23 c.	Design for a repoussé silver melon dish.
599		Allen, Kate -	23 c.	Designs for jewellery.
600	New Cross - - -	Arscott, Amy E. -	23 c.	Designs for waist-band cloak-clasp chatelaine, combs, pendants and bracelet.
601		Bose, Anna W. -	23 c.	Design for an appliqué cushion cover.
602		Broomfield, Irene -	23 c.	Design for a silver rose-water dish.
603		Chubb, Mabel H. -	23 c.	Design for a silk tapestry hanging.
604		Churchward, George	10 e.	Model of a figure from the nude.
605		Coggin, Mabel C. -	10 a.	Plant drawing in outline.
606		Couch, May G. -	23 c.	Design for a silk tapestry hanging.
607		Evans, Anita C. -	23 c. (for 3)	Designs for jewellery.
608		Grant, Mabel -	23 c.	Designs for combs and chatelaine.
609		Hewitt, Evelyn A. -	23 d. (for 4)	Design for a chancel screen.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
610	New Cross - -	McBean, Isabel -	14 a.	Flowers painted in water-colours without background.
611		Riverstone, Josephine.	23 c.	Designs for jewellery.
612		Riverstone, Josephine.	23 c.	Design for a silver and enamelled coffee set.
613		Snow, Dorothy M. -	23 d. (for 4)	Design for the decoration of a Turkish bath room.
614		Watts, Gwendoline -	23 c.	Design for a silver-gilt cup.
615	North London - -	Watts, Gwendoline -	23 c.	Design for a claret-jug.
616		Grant, Mary Rose -	19 b 2.	Model of a figure from the antique.
617		Scott, Selina L. -	23 c.	Design for cretonne.
618		Hayden, Fredk. Hase	23 c.	Design for a stencilled hanging.
619		Offord, Georgina E. W.	14-23 c.	Designs based on a flowering plant.
620	Norwich - -	Wilson, Bessie - -	23 c.	Design for a stencilled frieze.
621		Atkinson, Robert -	23 b. (for 5)	Design for a town hall.
622		Bell, Thomas B. -	8 b. 2.	Chalk drawing of a figure from the cast.
623		Collier, Louis C. -	23 c.	Design for a lace curtain.
624		Collington, Fred. E.	8 b. 2.	Chalk drawing of a figure from the antique.
625		Daniel, Francis J. -	23 b. (for 3)	Designs for a public library.
626		Lake, Harry A. -	8 c. 2.	Chalk drawing of figure from the nude.
627		Lake, Harry A. -	8 e. (for 2)	Time sketches of figures from the nude.
628		Lake, Harry A. -	17 c.	Oil painting from the nude figure.
629		Richards, Eugenie -	23 d.	Design for painted fan.
630		Shelton, Edward -	23 b. (for 4)	Design for a country residence.
631		Sudbury, Ernest A. -	23 b. (for 5)	Design for an orphanage.
632		Wells, Leila G. -	15 a.	Group in oil colour.
633	Oldham - - -	Shepley, Ada - -	23 c.	Design for a cut linen tablecloth.
634	Paddington (Art Class)	Edwards, Constance	18 c.	Ornament modelled from the flat.
635	Paisley (Technical School Art Class)	McLauchlan, William	23 c. (for 2)	Design for a Madras hanging.
636	Peterborough - -	Hughes, Beatrice -	22 d. (for 2)	Studies of historic styles of ornament.
637	Plymouth (Princess Square).	Beaumont, Winifred	23 e.	Modelled design for a book-cover.
638		Koch, Hugo - -	23 e.	Modelled design for tiles.
639		Luxton, Hilda - -	23 e.	Modelled design for tiles.
640		Rawling, George B. -	23 e.	Modelled design for tiles.
641		Stitson, William -	23 e.	Modelled design for tiles.
642	Plymouth (Technical Schools).	Allen, Wilmot E. M.	17 b.	Water-colour painting of a head from life.
643		Hodge, David H. -	23 f.	Modelled design for a memorial tablet.
644		James, Allen Collier	23 c.-d.	Designs for brooches, clasps, and pendants.
645		James, Allen Collier	23 e.	Modelled design for a wall filling.
646		Miles, Clara A. -	23 d.	Design for a glove-box.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
647	Plymouth (Technical Schools).	Purdey, James J. -	8 c. 1. (for 2)	Chalk drawings of hands from life.
648		Purdey, James J. -	23 c.	Designs for broches and pendant.
649		Starling, George -	23 c-d. (for 2)	Designs for painted plaques.
650	Putney - - -	Kast, Hilda -	23 c.	Design for an embroidered fan.
651		Redsull, Frederick -	23 c.	Design for a ceiling-paper.
652		Standen, Grace -	15 b.	Group in water colours.
653	Regent Street, W. (Polytechnic)	Baly, Gladys -	23 f.	Modelled design for a frieze.
654		Bossom, Alfred Charles -	23 b. (for 3)	Design for a town hall.
655		Bromhall, Edith -	23 c.	Designs for silver buckles and mounts for purses.
656		Brown, Evelyn M. -	23 c.	Design for a silver candle-stick.
657		Brown, Evelyn M. -	23 c.	Design for a silver clock-case.
658		Brown, Evelyn M. -	23 c.	Design for a necklace.
659		Elton, Percy Ion -	23 a. (for 3)	Measured drawing of Trinity House.
660		Elton, Percy Ion -	23 b. (for 3)	Design for an art gallery and library.
661		Ferry, Ernest Frank -	23 b. (for 3)	Design for a public library and art gallery.
662		Karalake, Constance -	23 c.	Designs for book-covers.
663	Rochdale - - -	Plymsell, William -	23 c.	Design for a ceiling paper.
664		Pocock, Lillian -	23 f.	Modelled design for a jewel-casket.
665		Stamp, Winifred L. -	23 d.	Designs for stencilled fans.
666		Tunn, Maggie -	23 d.	Design for a piano-front
667		Wyon, Allan G. -	19 b. 1	Model of a head from the cast, in relief.
668		Wyon, Allan G. -	19 b. 2	Model of a figure from the antique.
669		Wheeler, George Walwyn -	15 a.	Group in oil colours.
670		Fell, Rowland H. -	19 b. 1	Model of an animal's head from the cast.
671		Slade, J. Gertrude -	10 (for 2)	Studies of plant form in monochrome.
672		Berry, Sarah H. -	19 b. 2	Model of a figure from the antique.
673	Salford - - -	Dawson, Mabel -	20	Flowers and foliage modelled from nature.
674		Hall, Gertrude -	23 c.	Design for a wall-paper.
675		Reiss, Alice Eugenie -	23 c.	Design for a ceiling-paper
676	Scarborough - - -	Whitfield, Alice -	23 c.	Designs for book illustrations.
677		Carr, Lillian M. -	22 a.	Studies of plants treated for design.
678		Petch, Joseph B. -	23 d.	Design for a side of a dining-room.
679	Sheffield - - -	Stansfield, Herbert H. -	22 d. (for 2)	Studies of historic styles of ornament.
680		Nelson, Thomas T. -	23 a. (for 3)	Measured drawings of the Mausoleum of the late Sir Titus Salt.
681		Dugdale, Marion -	15 b.	Group in water colours.
682	Southampton (Hartley College).	Wright, A. Clive -	19 b. 1.	Model of a head from the cast in relief.
683	Southend-on-Sea -	Flassi, Ferdinand -	23 c.	Design for a theatrical garden scene.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
684	South Shields	Overton, Charles	23 c.	Design for a stencilled frieze.
685		Wait, Andrew	23 c.	Design for stencilled tiles.
686	Stafford	Elliot, Ethel May	23 c.	Design for a stencilled frieze.
687	Stoke-on-Trent	Dunn, Harry	23 c.	Design for a printed dinner-plate.
688		Henk, Ada	23 c.	Design for wall tiles.
689	Stroud	Smith, Margaret Annie.	23 c.	Design for a sgraffito plaque.
690		Franklin, Harry	8 d.	Chalk study of drapery arranged on an antique figure.
691		Sansom, Charles	22 d.	Studies of historic draped figures.
692		Bannister, Henry	23 c.	Design for encaustic tiles.
693	Sunderland	Cocker, Arthur J.	12 a.	Monochrome painting of ornament from the cast.
694		Cook, Clementina	23 c.	Design for a lace collar.
695		Kidd, Arthur	8 d.	Chalk study of drapery arranged on an antique figure.
696		Kidd, Arthur	23 c.	Design for a stencilled hanging.
697		Kidd, Arthur	13 c.	Designs for a tiled dado.
698		Maughan, Elizabeth	8 b. 1.	Chalk drawings of a ram's head from the cast.
699		Morrall, William Burnman.	23 c.	Design for a stencilled frieze.
700		Patterson, Winifred	23 c.	Design for a damask tablecloth.
701		Service, Ida	12 a.	Monochrome painting of a ram's head from the cast.
702		Storm, Ernest	19 b. 1.	Model of a head from the antique.
703	Swansea	Rott, William Rd.	23 c.	Modelled design for a frieze.
704	Swindon	Allen, William Osborne.	23 d.	Studies of historic styles of ornament.
705	Taunton	Colthurst, Mary G.	23 c.	Design for a lace scarf-end.
706		Richmond, Leonard L.	23 c.	Designs for printed silks.
707	Tunstall	Clive, Amy L.	15 a.	Group in oil colours.
708	Wakefield	Oxley, Jesse	23 c.	Design for a mosaic pavement.
709	Walsall	Buxton, May L.	23 c.	Design for an embroidered chalice veil.
710	Warrington	Mottram, Ethel	23 c.	Design for a stair-carpet.
711	Watford	James, Amy	23 c.	Design for a damask serviette.
712	Wednesbury (Art Class).	Taylor, Miriam	23 c.	Design for a cushion-cover.
713	Wellington (New Zealand).	Evatt, Jessamine	14 b.	View of the interior of a workshop.
714	West Bromwich	Ault, Thomas Norman.	23 d.	Design for book illustration.
715		Ault, Thomas Norman.	23 d.	Designs for posters.
716		Bradley, Charles	23 g. (for set)	Measured drawings of a gas-engine.
717		Cooke, Nellie M.	22 b.	Design in outline with tinted ground.
718		Hill, Frank W.	23 c.	Design for a tapestry hanging.
719		Roberts, Thomas R.	19 h.	Model of a figure from the nude, in relief.
720		Simpkins, Absalom	23 c.	Design for an electric table-standard.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
721	West Ham - -	Cook, Thomas Arthur	23 d.	Design for a glass mosaic panel.
722		Jacobi, Edith - -	23 f.	Modelled design for a grille.
723	Westminster - -	Foster, Charles - -	20-23 e.	Modelled designs based on a flowering plant.
724		Martineau, S. Madeleine - -	19 d.	Model of a head from life.
725	Westminster (Technical Institute Art Class).	Buxton, Alfred - -	23 f.	Modelled design for a font.
726		Danks, Ethel M. - -	23 c.	Design for a stencilled wall-filling.
727		Hawkins, Grace - -	23 c.	Design for a stencilled frieze.
728		Martin, Dorothy B. - -	22 a.	Studies of birds and reptiles treated for design.
729		Plant, John W. - -	23 c.	Design for a stencilled hanging.
730	Wolverhampton -	Robinson, George H. T. - -	23 b. (for 5)	Design for a group of almshouses.
731		Southwick, Alfred - -	19 b 2.	Model of an animal from the cast.
732		Hague, Herbert - -	23 c.	Design for cretonne.
733	Woolwich (Art Class) -	Buckingham, Annie - -	23 c.	Design for an embroidered table cloth.
734		Cooke, Maude - -	23 c.	Design for a dress yoke.
735		Cooke, Neille - -	23 c.	Design for a lace collar.
736	Worcester - - -	Nicholls, Mary - -	23 c.	Design for a damask table-cloth.
737		Pierpoint, Stanley - -	23 d.	Design for a damask table-cloth.
738	Wrexham - - -	Palmer, Walter G. - -	23 c.	Design for a court shoe-top.
739	Yarmouth (Great) -	Bately, Irvine - -	23 a. (for 2)	Measured drawings of a room at 54, South Quay, Great Yarmouth.

FOLIAGE MODELLED FROM NATURE.



SILVER MEDAL.

THOMAS BARTON.

WIGAN ART CLASS (GRAMMAR SCHOOL).

REPORT BY EXAMINERS.

MODELLING FROM THE ANTIQUE, MODELLING ORNAMENT FROM CASTS, MODELLING FOLIAGE FROM NATURE.

Examiners : H. H. Armstead, R.A. ; T. Brock, R.A. ;
G. Simonds.

Modelling the Figure in the Round from the Antique.—The Examiners notice with regret a decided falling off, both in the number and the quality of the works submitted this year for competition.

Modelling in Relief from Figures in the Round.—The work shows no improvement on that of last year. The Examiners accordingly regret that they are again unable to make any award.

Modelling Heads and Busts from the Antique.—The Examiners are glad to see that the improvement which was apparent last year has been maintained.

Modelling Ornament from Casts.—The remarks of the Examiners on the work submitted last year—namely that more pains should be taken by students to enter into the spirit of the originals by more careful observation both of their general character and details—apply in an even greater degree this year. The works in general show little appreciation by the students of the refinement of the curves of the original, and of the play of light and shade on the ornament.

A Bronze Medal is awarded to George K. Mutch, of Aberdeen (Gray's) School of Art. This award would have been higher had more attention been paid to the proportions of the capitals of the pilasters, which are too large and heavy.

Modelling Foliage from Nature.—The quality of work, though good, hardly reaches the standard of last year. Having regard to the value of this study it is to be regretted that so small a number of works is submitted.

MODELLING THE HUMAN FIGURE FROM NATURE ; MODELLING DRAPERY.

Examiners : T. Brock, R.A. ; W. R. Colton ;
W. Goscombe John, A.R.A.

Modelling Hands, etc., in Relief from Life.—The Examiners would like to see a larger number of works submitted in this subject. More attention should be paid to the careful expression of the structure of the joints.

Modelling Heads in the Round from Life.—The work in this subject shows an improvement on that of last year, though there is a decrease in the number of examples.

A Bronze Medal is awarded to Ethel Pattrick, of Hammersmith School of Art. This award would have been higher had the quality of the work been more equal throughout.

A Bronze Medal is also awarded to Gertrude E. Wright, of Manchester (Cavendish Street) School of Art, for a study in which, however, the difference between the form of bone and flesh hardly sufficiently accentuated.

Modelling the Human Figure in the Round from Life.—The quality of the work as a whole is similar to that of last year.

A Gold Medal is awarded to Frederick Halnon, of New Cross School of Art, for a figure in which the swing and energy of the model is admirably expressed.

A Silver Medal is awarded to Constance Skinner, of Hammersmith School of Art, for a work which shows certain youthful charm. The Examiners, however, do not consider it desirable to set a model of such meagre form before the students.

Modelling the Human Figure in Relief from Life.—The works submitted show some slight improvement, but it is to be regretted that there is not a better competition, as the subject is a very important one and its careful pursuit must prove of the greatest benefit to the student. The pose of the model at one School was entirely unsuitable for relief treatment.

Modelling Drapery.—This is a class of study which masters throughout the country would do well to encourage. Greater taste should be exercised in the disposition of the model and in the adaptation of the drapery to the figure on which it is arranged. In this subject the nude portions of the figure should be either merely suggested or thoroughly carried out.

Book Prizes are awarded to Ethel Mary Hodgkinson, of Croydon School of Art, for a poor though carefully executed example, and to Nora Evers-Swindell, of Liverpool (Mount Street) School of Art, for a study which, though purely elementary in character, is useful as a course of preparation for the more advanced study of drapery arranged on a figure. The Examiners desire to call attention to the free execution and play of light and shade discernible in the latter as contrasted with the constrained rendering of the drapery in the former.

MODELLING DESIGN.

Examiners: H. H. Armstead, R.A. ; T. Brock, R.A. ;
T. G. Jackson, R.A.

Though the quality of the work submitted is not high, it reaches the standard of last year's Competition.

MODEL OF A FIGURE FROM THE NUDE.



GOLD MEDAL.

FREDERICK HALNON.

NEW CROSS SCHOOL OF ART.

MODELLED DESIGN FOR A FRIZZE.

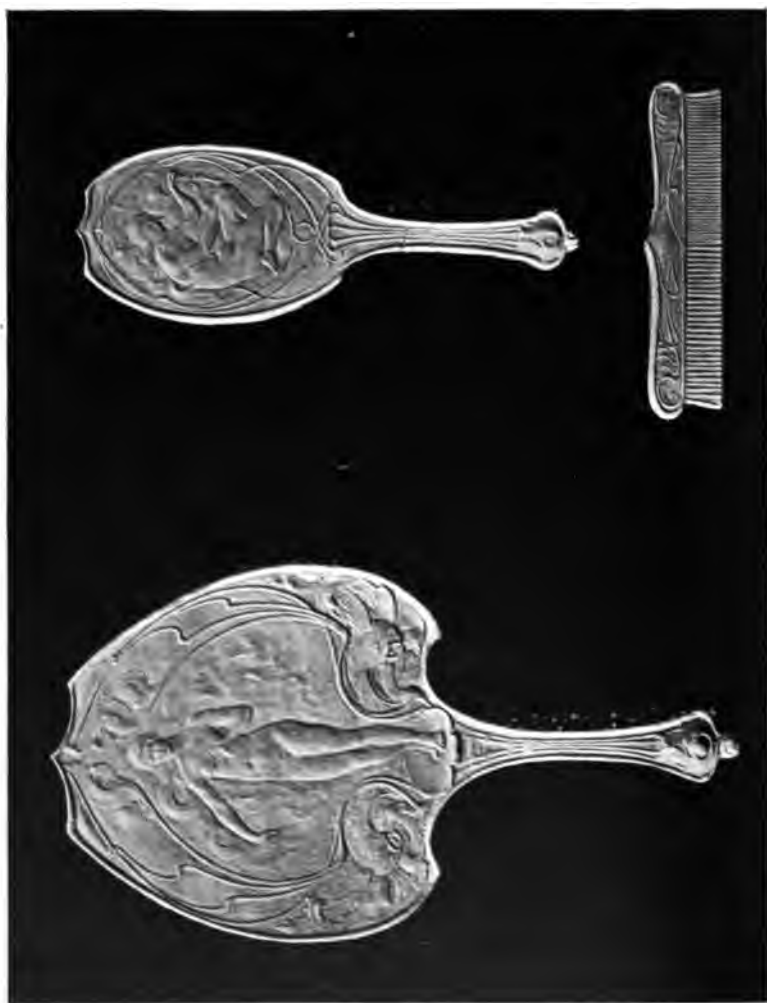
SHEFFIELD SCHOOL OF ART.

JOSEPH B. PETCH.



SILVER MEDAL.

MODELLED DESIGNS FOR BRUSH, COMB AND HAND-MIRROR.



HANLEY SCHOOL OF ART.

HAROLD BROWNSWOOD.

SILVER MEDAL.

MODELLED DESIGN FOR A PANEL.



SILVER MEDAL.

CHRISTOPHER D. BEVAN.

SWANSEA SCHOOL OF ART.

MODELLED DESIGN FOR A FONT (DETAIL).



LIVERPOOL SCHOOL OF ART (MOUNT STREET).

VIOLET E. BRUNTON.

SILVER MEDAL (FOR 3 MODELS).

MODELLED DESIGN FOR A CASKET.



HOLLOWAY SCHOOL OF ART.

BERTHA L. GOFF.

SILVER MEDAL.

In decorative work, sculpture and architecture are necessarily combined, and ought to be equally well executed. The Examiners regret that in no case has the architectural setting been successfully treated this year.

A Silver Medal is awarded to Joseph B. Petch, of Sheffield School of Art, for the excellent general effect of his design for a frieze in spite of defects in the modelling of the figures.

A Bronze Medal is awarded to Katie Fisher, of Liverpool (Mount Street) School of Art, for her design for a panel. The Examiners regret that owing to the indifferent modelling of the angel and the harp it was impossible to make a higher award.

A Book prize is awarded to David H. Hodge, of Plymouth (Technical School) School of Art, for the modelling of the figures in his design for a memorial tablet. The architecture is bad.

A Book Prize is awarded for a rough sketch of a procession designed for a frieze, by Gladys Baly, of the Regent Street (Polytechnic) School of Art. The Examiners would have liked to have seen this design carried further.

Subject 23e (Flower and three designs).—A Silver Medal is awarded to Alice E. M. Garfitt, of Oldham School of Art. The Examiners feel that the characteristics of the plant have been well preserved in the designs.

A Book Prize is awarded to Charles Foster, of Westminster School of Art, entirely for his design for a tile.

DRAWING FROM THE ANTIQUE, DRAPERY, ETC., ; PAINTING FROM THE CAST IN MONOCHROME.

Examiners ; H. Draper ; Seymour Lucas, R.A. ;
W. F. Yeames, R.A.

Drawings of Heads.—With one or two exceptions the quality of the work is much below the average.

A Silver Medal is awarded to Henry Bannister, of Sunderland School of Art, for a particularly good drawing in which the character of the original has been intelligently seen and rendered

Drawings of Hands and Feet.—A Bronze Medal is awarded to Ernest W. Cotton, of Birmingham School of Art. The manner of treatment adopted by the student is admirably suited to this class of study, though the Examiners would have preferred the drawings to have been on a larger scale.

The Examiners regret that the rest of the drawings submitted show no improvement upon last year's work. In view of the importance of the subject, students would do well to give greater attention to it.

Drawing the Full Length figure.—Though hardly reaching the level of former years, the work includes several excellent drawings. A pleasing feature that the Examiners notice this year is the method and delicacy of execution in the majority of the works.

The Silver Medals awarded to Mary Singlehurst, of Liverpool (Mount Street) School of Art, and George Carr Duxbury, of Leeds School of Art, are given in each case for the excellent method of handling, truth of drawing, and general completeness.

Drapery upon the Antique Figure.—The Examiners observe with regret that the quality of the work has fallen off. None of the studies reach the standard required for the award of a Silver Medal.

The study by Ethel Lynch, of Rochester School of Art, for which a Bronze Medal is given, would have gained a higher award had a greater appreciation of breadth of treatment been displayed.

A Bronze Medal is also awarded to Lizzie McLaren Moss, of the Leeds School of Art. Although the cast of the drapery covers the violent action of the figure the sense of movement is well maintained.

In all cases in which awards have been made the drapery has been well cast—a most important feature of this study.

Anatomical Studies of the Human Figure.—The work is not quite equal in delicacy and excellence of drawing to that of last year.

The two studies by John Watkins, of St. Martin's School of Art, and Margaret Dovaston of Ealing Art Class, to which Bronze Medals are awarded, have been executed artistically and with feeling, while preserving the character of a diagram.

Painting in Monochrome from Casts.—Ornament.—The Examiners would like to see this class of study better represented.

A Bronze Medal is awarded to Mabel Turnbull, of Sunderland School of Art, on account of the simplicity and breadth of treatment displayed.

Figures and Animals.—The Examiners again regret that so small a number of examples is sent up for competition in this useful exercise.

Painting in Monochrome from casts.—A Bronze Medal is awarded to Agnes Maud Jansen, of Liscard School of Art, for her painting of a ram's head, in which a breadth of treatment and appreciation of light and shade are especially noticeable.

DRAWING AND PAINTING FROM THE LIVING MODEL.

Examiners : E. J. Gregory, R.A. ; H. S. Tuke, A.R.A. ;
W. F. Yeames, R.A.

Drawing Heads from Life.—The Examiners are pleased with the work in this subject, and although there is nothing which reaches the standard for a Silver Medal award the work generally is of a high average.

Details : Hands and Feet.—The Examiners are pleased with the show of work in this subject.

Drawing Full Length Figures.—Although there is no drawing worthy of a Gold Medal the general level of the work is high and the method of execution generally adopted is suitable to the exercise.

A Silver Medal is awarded to Herbert Budd, of Hanley School of Art, for his drawing, in which the action and modelling are exceptionally good.

To Gilbert Rogers, of Liverpool (Mount Street) School of Art, a Silver Medal is awarded for the feeling of movement and the fleshiness of the modelling in his work.

The Bronze Medal awarded to Lucy Caroline Kempster, of Bristol (Kensington House) School of Art, is given principally for the grace of action and the broad treatment of light and shade in her drawing.

Time Studies.—The Examiners are pleased with the large display of works in this particularly useful study.

Drapery Studies.—The Examiners are pleased with the efforts made by the students in this subject, but are disappointed with the results, considering the work that has been submitted in previous years.

Painting Heads from Life.—The Examiners are disappointed with the work in this subject.

To Walter S. Sherwood, of Birmingham School of Art, a Bronze Medal is awarded for a very careful study of a boy's head.

The Book Prize awarded to Norah Fulcher, of Chancery Lane (Birkbeck Institute) School of Art, for her study, is given principally on account of the skilful use of the material in which it is painted.

Painting the Figure from Life.—The work in this class is below what the Examiners expect to see.

The award of a Bronze Medal to Frank S. Harper, of Birmingham School of Art, is made on account of the brilliant quality of the flesh colour and of the truth of tone and modelling

in the shadows. The same remarks apply to the painting by Harold Wilson, of Birmingham School of Art, to whom a Book Prize is awarded.

A Bronze Medal is awarded for a painting by Charles W. Sharpe, of Liverpool (Mount Street) School of Art, on account of the unity of impression and of the good modelling in the torso.

PAINTING FROM FLOWERS AND STILL LIFE.

Examiners : H. H. La Thangue, A.R.A. ; G. D. Leslie, R.A.
W. F. Yeames, R.A.

The Examiners would like to point out that although a Still Life painting may be a beautiful work of Art, the principal motive for the student in painting from Still Life should be to obtain experience of a technique which he has not hitherto mastered. Instead of this, in the majority of examples submitted to them, the Examiners regret to find the study of Still Life regarded too much as an end in itself ; much time and labour being wasted in elaborating representations of groups of objects arranged with a view to pictorial effect. Works of this description are in the opinion of the Examiners of little educational value.

Painting in Oil Colours : Flowers and Still Life.—The Examiners feel that the work does not reach the standard of former years. With but few exceptions a want of interest on the part of the students is still apparent and the Examiners repeat their remark of last year, that painting from Still Life, which should be a delightful study, seems to be regarded as a wearisome task ; the result is that the work in general is more remarkable for patient labour than artistic spirit.

A Book Prize is awarded to Charles Maurice Thompson, of Lincoln School of Art, for his study, which shows considerable ability in the handling and in obtaining the different colours and textures. Had the drawing not been faulty a higher award would have been made.

Painting in Water Colours : Flowers and Still Life.—The average of the work in this class is below that of last year and the Examiners regret that a want of mental activity is shown in the majority of the works which leads to little but misapplied industry. The exceptionally good study of a dead goose by Edward Smith, of Walthamstow School of Art, for which a Silver Medal is awarded, is an exception. The Examiners admire the energetic way in which the subject has been treated, showing that the mind of the student has been thoroughly alert during the time that he was occupied upon the study.

These remarks apply in a lesser degree to the work by Ethel Bee, of Sidcup Art Class, for which a Bronze Medal is awarded.

VIEW OF THE INTERIOR OF A WORKSHOP.



WELLINGTON SCHOOL OF ART (NEW ZEALAND).

MAUDE KIMBELL.

BRONZE MEDAL.

FOLIAGE PAINTED IN WATER COLOURS WITHOUT BACKGROUND.



SILVER MEDAL.

ELSIE LEVERKUS.

MANCHESTER SCHOOL OF ART (CAVENDISH STREET).

STUDIES OF PLANT FORM TREATED FOR DESIGN.



SILVER MEDAL.

ARTHUR PAUL.

NORWICH SCHOOL OF ART.

STUDIES OF FLOWERS TREATED FOR DESIGN.



SILVER MEDAL.

GERTRUDE SLADE.

ST. ALBANS SCHOOL OF ART.

Studies of Buildings.—The Examiners are glad to see more studies of old buildings of interest in the vicinity of the schools from which they come, and that the quality of the work is better than usual.

They are much pleased with two very creditable tone studies from Wellington, New Zealand.

PAINTING FLOWERS WITHOUT BACKGROUNDS, STUDIES OF
PLANTS IN PREPARATION FOR DESIGN, AND DRAWING
FOLIAGE FROM NATURE.

Examiners: E. F. Brewtnall; Walter Crane;
G. D. Leslie, R.A.

Painting Flowers without Backgrounds.—The standard in quality of the work in this class is well maintained.

A Silver Medal is awarded to Elsie Leverkus, of Manchester (Cavendish Street) School of Art, for two studies, to different scales, of the same young tree, which are executed in a very clear and direct way in water colour on white paper.

To Mary Gordon Perrott, of Holloway School of Art, a Silver Medal is awarded for studies of various flowers which show great directness and mastery of touch. The studies of details which accompany them, show an accurate observation of growth and structure, points of great importance in this class of study.

A Bronze Medal is awarded to Elizabeth Roberts, of Worcester School of Art, for her studies of orchids. The Examiners, while highly commending the method which she has adopted of painting light flowers upon a half-toned ground, note that the tint of the brown paper selected is not quite satisfactory, being somewhat too warm.

Studies of Plants, &c., in preparation for Design.—The Examiners are pleased to see that some pains have been taken to meet the suggestions made in last year's report. As a whole the work shows careful observation and conscientious workmanship.

Silver Medals are awarded to Arthur Paul, of Norwich School of Art, and J. Gertrude Slade, of St. Alban's School of Art, for sheets of studies from well selected flowers and plants, which are skilfully treated, being at once decorative, thoroughly characteristic, and true in the rendering of colour, growth, and form.

A Bronze Medal is awarded to William H Meggs, of Birmingham School of Art, for a sheet of brilliant studies of fishes in which both character and colour seem to have been secured without effort. It may be remarked, however, that it is difficult to use fish with success for decorative purposes.

Drawing Foliage from Nature.—The Examiners are glad to find that their remarks of last year, as to the desirability of greater simplicity in the selection of subjects, have been attended to.

The drawings by Mary A. Holmes, of Lancaster School of Art for which a Book Prize has been awarded, are good examples of the sort of drawing which is required for this class of study.

The drawings by Dorothy B. Martin, of Wolverhampton School of Art, for which a Book Prize is awarded, are searching and vigorous as pen drawings.

BOOK ILLUSTRATIONS, LETTERING, DESIGNS FOR COLOUR PRINTS, POSTERS, LEATHER WORK, AND BOOK COVERS.

Examiners : W. Crane ; T. Erat Harrison ; H. Holiday.

Book Illustrations.—The quality of the work, as a whole, hardly reaches the level of former years, some of the illustrations even falling below the standard of work that should be submitted to the National Competition. The Examiners are, however, pleased to observe that this year there is less extravagance and affectation.

A Silver Medal is awarded for a set of designs by Geraldine Morris, of Birmingham School of Art, for the well sustained imagination and taste that she displays through a considerable range of subjects. The treatment is suitable and typographical, but her work as a whole is marred by certain defects and lack of strength in drawing.

A Book Prize is awarded to Gertrude Brodie, of Lambeth School of Art. A much higher award would have been given if the quality of line and power of drawing in the group of cattle had been equally observable in all her examples.

For a design for a Calendar by Bessie Hitch, of Lambeth School of Art, a Book Prize is awarded. Her work, while displaying abundant humour and fancy, is of unequal merit, being at times weak and scratchy in drawing.

Lettering.—The Examiners are pleased to see that the subject of lettering has been seriously studied, both from the point of view of spacing as well as form of type. On the whole the work is very creditable.

Colour Prints.—More attention appears to have been paid this year to the adaptation of the drawings to the various processes of reproduction. The work in this class continues to maintain its standard, and the subject seems to attract a good deal of attention in the different schools.

For a set of drawings, illustrating Nursery Rhymes, by Eugenie Richards, of Nottingham School of Art, a Silver Medal is awarded. Clever grouping and a considerable sense of humour,

PLANT DRAWING IN OUTLINE.



BOOK PRIZE.

DESIGNS FOR COLOUR PRINTS FOR NURSERY BOOKS.

DESIGNS FOR A NURSERY BOOK.



SILVER MEDAL (FOR 6 SHEETS).

EUGENIE RICHARDS.

NOTTINGHAM SCHOOL OF ART.

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STUDIES FOR DECORATIVE TREATMENT OF THE HUMAN
FIGURE.

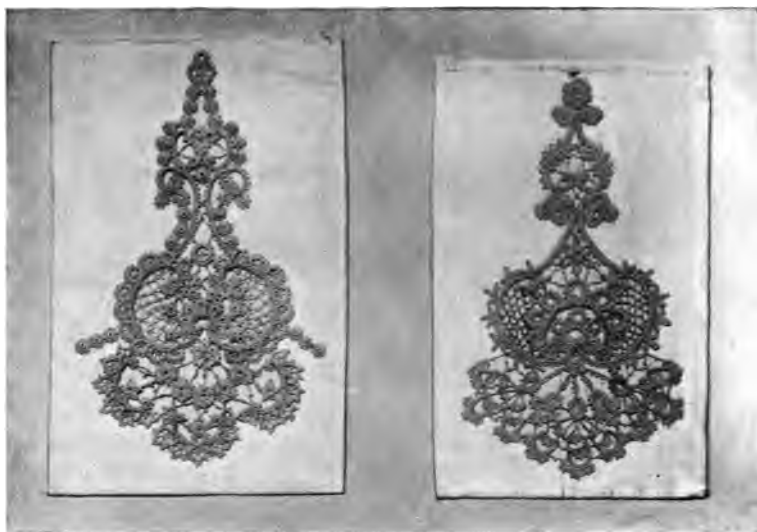


BRONZE MEDAL.

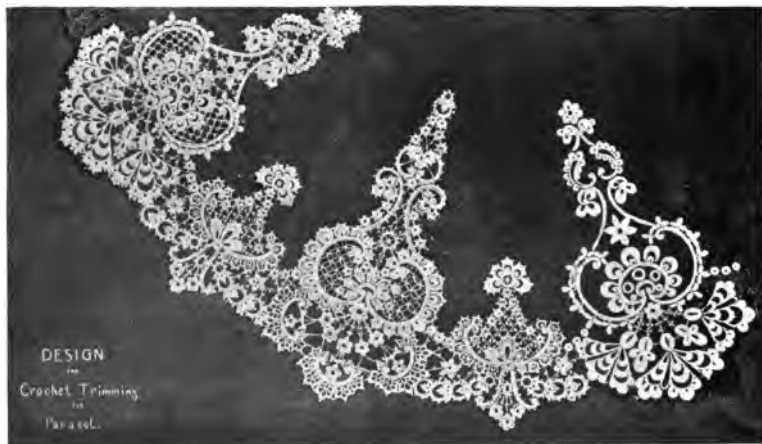
GILBERT ROGERS,

LIVERPOOL SCHOOL OF ART (MOUNT STREET).

WORKED SPECIMENS ILLUSTRATING DESIGN.



DESIGN FOR CROCHET TRIMMING FOR PARASOL.



SILVER MEDAL (FOR 5 SHEETS).

AMY WHITELEGGE.

CORK SCHOOL OF ART.

DESIGN FOR CROCHET FRONT, WITH WORKED
SPECIMEN.



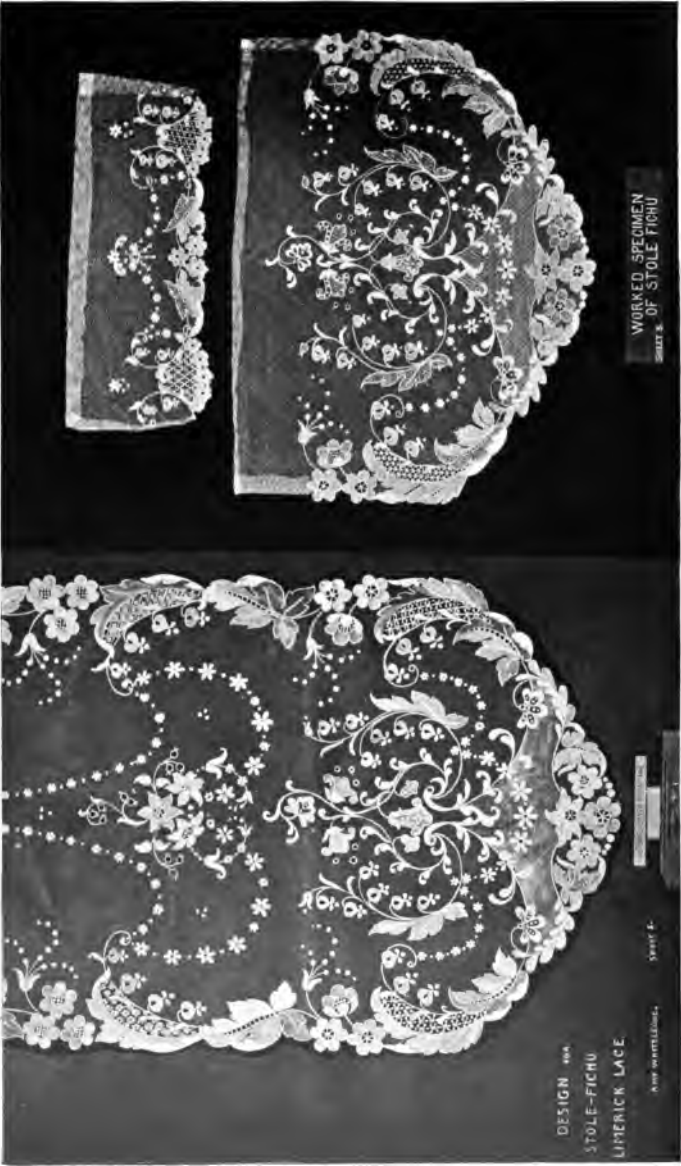
SILVER MEDAL (FOR 5 SHEETS).

AMY WHITELEGGE.

CORK SCHOOL OF ART.

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DESIGN FOR LACE STOLE-FICHU, WITH WORKED SPECIMEN.



CORK SCHOOL OF ART.

AMY WHITELEGGE.

SILVER MEDAL (FOR 5 SHEETS).

combined with vigorous drawing and bright colouring distinguish these illustrations. The least successful sheet of the set is the title page. In this the disparity of scale between the figures is very marked, and no proper provision is made for the lettering.

The award of a Bronze Medal is made to Gilbert Rogers, of Liverpool (Mount Street) School of Art, for a remarkable sheet of life studies treated in stencil of two or three tints, in which a broad effect of light and shade is obtained and the modelling is well and skilfully expressed by very simple means. The figure rendered in line on a dark background in a circle is not as good as the others.

A Bronze Medal is awarded to Constance Read, of Liverpool (Mount Street) School of Art, for originality of conception and treatment of a well known subject, *The Twa Corbies*.

A Book Prize is awarded to Frank E. Wiles, of Cambridge School of Art, for a set of designs, but the Examiners desire that such designs should be completely finished before they are submitted for competition.

Posters.—The show of works in this class is not remarkable either for quality or quantity, but this may be a healthy sign that students have spent their time upon less ephemeral kinds of design.

Leather Work.—A Bronze Medal is awarded to Elizabeth Thorpe, of Huddersfield School of Art, for a design for a leather jewel case. Had the drawing and the execution of the details been equal to the conception, the award would have been higher.

In the design by Clara A. Miles, of Plymouth (Technical School) School of Art, for which a Book prize is awarded, too little attention had been paid to the proportions of the figures.

Book Covers.—The designs in this class are not inferior to those of last year, but the designs for tooled covers again show most taste. Their suitability for reproduction is in most cases proved by the executed covers accompanying them.

LACES, EMBROIDERY, AND DAMASKS.

Examiners: A. F. Brophy; A. S. Cole, C.B.; W. Crane.

Designs for Wearing Laces and Lace-like Articles.—In this class the standard of work is well maintained. The designs show more variety than is usually the case and are in general better adapted to the various processes employed. Devices based on natural forms are freely introduced into many of the designs and are treated as a rule successfully and consistently.

To Amy Whitelegge, of Cork School of Art, a Silver Medal is awarded for a set of designs intended for Limerick lace and crochet work. Though they are not greatly distinguished by novelty they are treated in an expert manner.

A Bronze Medal is awarded to Georgina Sutton, of Cork School of Art, for a baby's christening dress. The design would have received a higher award, if the upper half of the skirt had been treated in a much more simple fashion, *e.g.*, with a powdering of graduated spots, or of some such simple single device, so as to enhance the value of its lower half as well as that of the body, which was remarkably good and displayed both grace and suitability.

Bronze Medals are awarded to Lydia C. Hammett and Edith Mason, of Taunton School of Art, for some carefully-drawn and well-constructed pillow lace designs, the suitability of which was proved by the worked specimens that were submitted.

Designs for Embroidery.—The quality of the work this year attains a higher level than before, taste and restraint being, as a rule, noticeable. The designs showed that thought had been given both to the purpose for which they were intended and to the material in which they were to be executed. A very tasteful design for a counterpane by Naomi Sybil Gray, of Battersea (Polytechnic) School of Art, gains a Gold Medal. The design is thoroughly worked out, and the contrast which is obtained between the rich centre and the simple border is excellent. The latter is well adapted for the hanging position that it would occupy in use, and the floral devices in it, while retaining much naturalness of character, are extremely ornamental. Throughout the design the key of colour is well selected and sustained.

A Silver Medal is awarded to Minnie Bolton, of Birmingham School of Art, for a design for a table centre. In this design the abstract treatment of the vine is distinguished by judicious emphasis within very strict limitations, and a refined feeling for distribution and balance of ornamental quantities is exhibited.

An award of a Silver Medal is made to Alice Erskine, of Dublin School of Art, for a design for a table cloth. The selection of tint is good and the appearance of the design and the forms introduced into it are ornamentally improved by the stitch in which they are rendered.

An award of a Silver Medal for a design for a tray cloth by Emily Nicholls, of Worcester School of Art, is made for the well restrained naturalistic feeling and tasteful choice of material, and for the good balance between the open and worked parts.

A Bronze Medal is awarded to Nellie Booth, of Leicester (The Newarke) School of Art for a design which embraces a variety of symmetrically disposed forms expressed by a very simple process. The value of a uniform stitch in what is really the expression of an outline design is in this case clearly shown.

An award of a Bronze Medal is made to Ethel Ward, of Merton Art Class, for an embroidered yoke for a child's dress which is tasteful and original. The design comprises a combination of simple elements showing a practical appreciation of the purpose for which it is intended.

DESIGN FOR AN EMBROIDERED PANEL.



NATIONAL BOOK PRIZE 1898

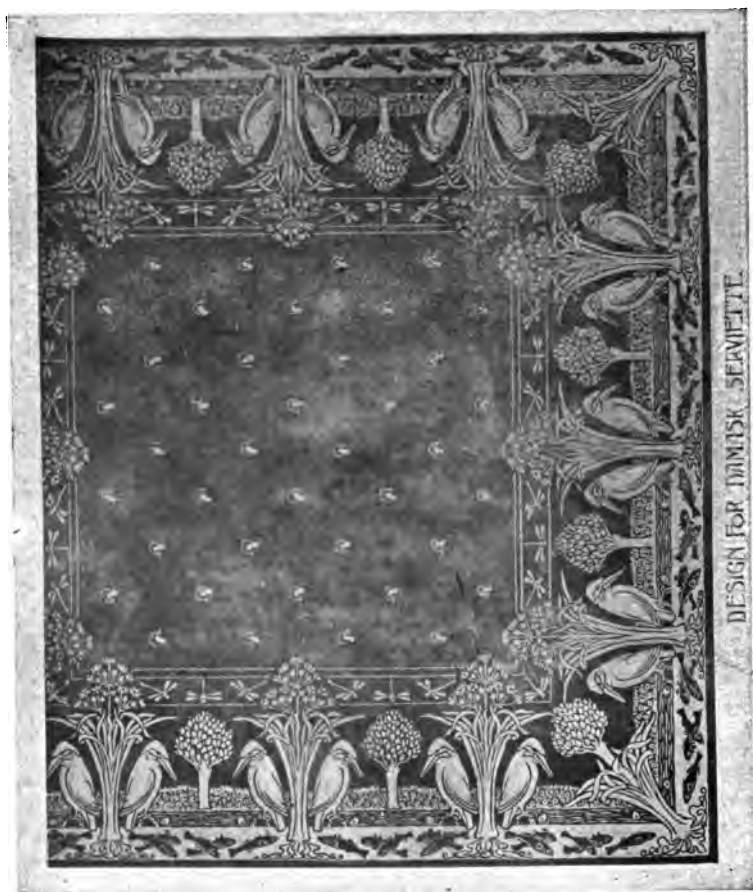
BOOK PRIZE

NELLIE E. WHEELER.

BIRMINGHAM SCHOOL OF ART.

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DESIGN FOR A DAMASK SERVIETTE.



BANBURY SCHOOL OF ART.

ALFRED JEFFERSON.

SILVER MEDAL.

DESIGN FOR A DAMASK TABLE-CLOTH.

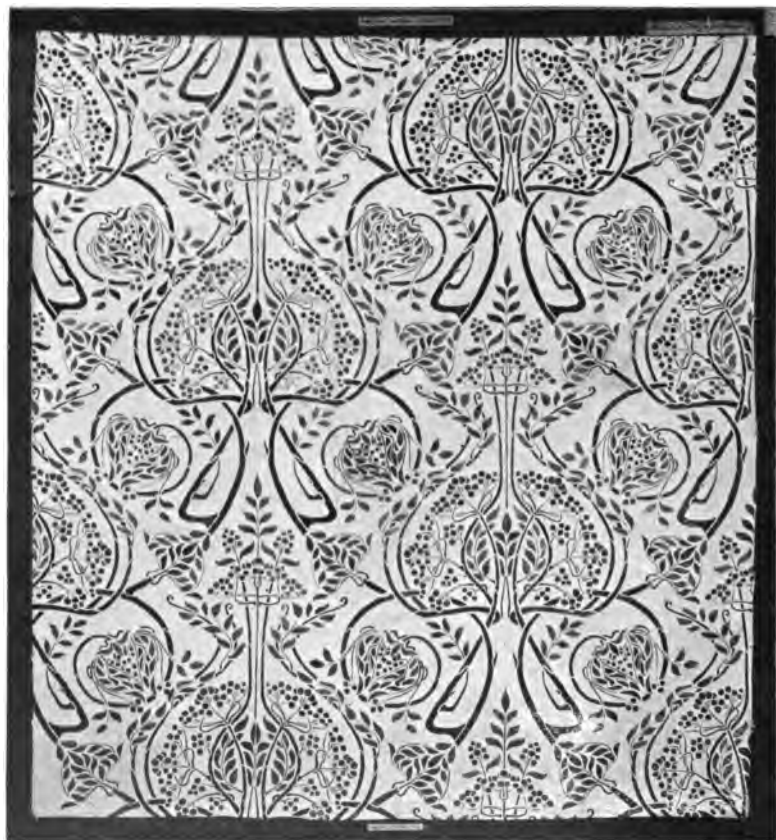


BRONZE MEDAL (FOR 2 SHEETS).

WILLIAM HENRY FRY.

BELFAST SCHOOL OF ART.

DESIGN FOR A STENCILLED HANGING.



SILVER MEDAL.

ETHEL M. DANKS,

WOLVERHAMPTON SCHOOL OF ART.

Designs for Damasks.—The Examiners regret that the work does not reach the level of last year. A number of capable designs are submitted in which the conditions of the material are fairly met. Others again are far too complex and frittered in detail to tell in the material.

A Silver Medal is awarded to Alfred Jefferson, of Banbury School of Art, for a design for a damask serviette. The judicious treatment of the field in relation to the border, and a sense of proportion are the distinguishing features of this design.

STENCILS, CARPETS, WALLPAPERS, WOVEN AND PRINTED TEXTILES.

Examiners : W. Crane ; Lewis F. Day ; J. H. Dearle.

Designs for Stencil Hangings.—The general standard of work is good, many competent designs being submitted in which less extravagance and more taste is noticeable than in former years. Although some of the higher awards have been made for designs of a light character, the Examiners are of opinion that a bolder and more effective style is better suited to this class of work.

The design by Lilian K. Tuke, of Newcastle-on-Tyne (Durham College) School of Art, for which a Silver Medal is awarded, is distinguished for the simple profile treatment of figures which bear repetition, whereas the clever design by Gilbert Rogers, of Liverpool (Mount Street) School of Art, for which a Book Prize is awarded, is too complex for repetition.

A Bronze Medal is awarded to George Atkins, of Bradford (Technical College) School of Art, for a design which is bold and well suited to mural decoration. The colouring, however, is unfortunate.

The design by Charles W. Layzell, of Holloway School of Art, for which a Bronze Medal is awarded, is competently drawn and decoratively treated. The scheme of colour, however, is not well chosen, and the variation, blending and gradation of tint are carried far beyond the bounds of stencilled work. The same remark applies to many of the examples in this class.

To Charles Smith, of Bradford (Technical College) School of Art, a Book Prize is awarded, for an exceedingly clever design in which the principal forms (figures), are expressed by very simple means. It is, however, too pictorial in feeling and treatment, not well calculated for a repeating pattern, and hardly suitable in motive for a stencil. A design of this kind is better suited to painting.

Designs for Carpets.—The Examiners are disappointed to find so few good specimens in this useful and interesting class of design. Some of the drawings are workmanlike, but very commonplace. Of those that show more taste none reaches a high excellence, the best only gaining a Bronze Medal.

Some of the designs that failed might have received an award had they been executed on point paper. In this subject it is desirable that designs should be drawn, in part at least, on point paper.

Designs for Woven Textiles.—The designs in this class are of a very poor quality.

Designs for Printed Textiles.—The Examiners are of opinion that there is more room for taste in this class of work than students appear to think, and they are surprised to find no work of real excellence.

Designs for Wall and Ceiling papers.—The designs for wall papers do not reach a very high level, On the whole those for ceiling papers are relatively better.

A Bronze Medal is awarded to Alfred Varney, of Battersea (Polytechnic) School of Art, for a design for a ceiling paper which is admirably simple and perfectly adapted to its purpose.

A Book Prize is awarded to Helena Meals, of Hull School of Art. The student, however, ought to be aware that the effect of gradation which she has obtained by stencilling is unsuitable for block printing, while on a ceiling flat treatment of colour is desirable.

PRINTED TEXTILES, WOVEN TEXTILES, LACE FOR HANGINGS, EMBROIDERY, LINOLEUMS, MOSAICS.

Examiners :—A. F. Brophy ; Lewis F. Day.

Designs for Printed Muslins.—These designs maintain a high level. In general there is a precision about the drawings which the Examiners are glad to see. This remark applies particularly to the three admirably workmanlike designs for which Silver Medals are awarded. The majority of the works submitted are distinguished by a prettiness and delicacy which is essential in designs for this material.

The Examiners desire to call attention by their awards to the fact that there is more than one method of executing designs for printed muslin.

Designs for Printed Hangings.—The Examiners regret that this very important branch of design has not had sufficient attention paid to it, and that the students have not taken advantage of the scope which cotton printing offers.

Bronze Medals are awarded for clever designs by Katie Fisher and Maria Farnworth, both of Liverpool (Mount Street) School of Art. A higher award would have been given to the former if her design had been carried beyond the stage of a sketch, and to the latter had more care been taken to adapt the quality of colour to dye-printing.

DESIGN FOR PRINTED MUSLIN.

DESIGN FOR
PRINTED MUSLIN



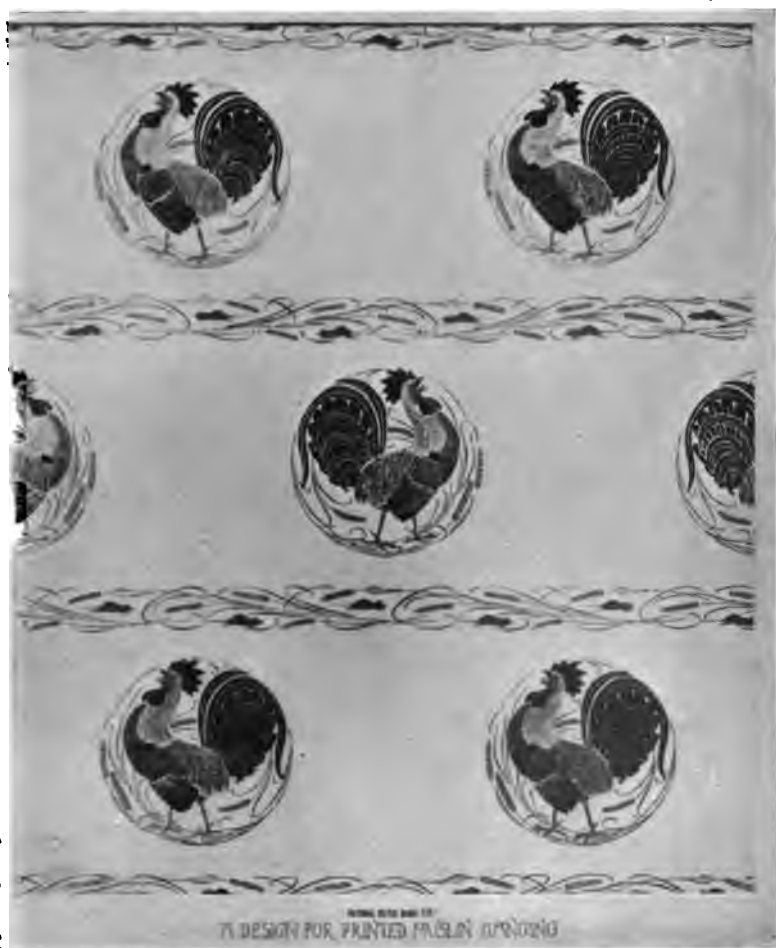
NATIONAL SILVER MEDAL 1877

SILVER MEDAL.

IVO SHAW.

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HUDDERSFIELD SCHOOL OF ART.

DESIGN FOR PRINTED MUSLIN.



SILVER MEDAL.

SARAH C. V. JARVIS.

BATTERSEA SCHOOL OF ART (POLYTECHNIC).

DESIGN FOR A MOSAIC FRIEZE.



SILVER MEDAL (FOR 2 SHEETS).

BIRMINGHAM SCHOOL OF ART.

GERALDINE MORRIS.

A Bronze Medal is also awarded to Smith Ashby Neate, of Bath School of Art, on account of the absolute adaptability of his designs to its purpose. The value of the silk ground is well maintained.

Designs for Woven Textiles.—The Examiners regret that more attention is not given by the students to this important class of design. They note, however, with satisfaction that the designs by students who appear to be under technical instruction in weaving, show a very fair level of taste especially in the case of small patterns of two colours, in which due consideration seems to have been given to the effect of the reduction which ensues when the patterns are carried out in the material and there repeated, generally on a smaller scale than that of the drawings.

On the other hand the larger and more ambitious designs are not executed in an entirely workmanlike manner. Several of these lose considerably by want of taste in the colouring which is quite unlike what the material would give, capable as it is of the most beautiful effects. This remark applies in particular to the design by Arthur Kidd, of Sunderland School of Art, for which a Bronze Medal is awarded.

A Silver Medal is awarded to Frederick Burrows, of Putney School of Art, for a tasteful design executed in a thoroughly workmanlike manner.

The award of a Bronze Medal is made to Thomas Cartwright, of Macclesfield School of Art, for a design which shows to advantage when executed in the material.

Designs for Lace Curtains.—The quality of the work in this class is exceedingly poor, and the Examiners regret to see so little effort in this direction.

Designs for Embroidery for Curtains, etc.—The quality of the work in past years has been much superior to that now submitted.

A Bronze Medal is awarded to Ethel Langer, of Paddington (Wordsworth College) Art Class, for a delicate design which is, however, somewhat marred by an ill-judged and feebly drawn allegorical head.

The design by Nellie E. Wheeler, of Birmingham School of Art, for which a Book Prize is awarded would have certainly received a higher award if it had been drawn with the precision and distinction of line shown in the needlework specimen accompanying it.

Designs for Linoleum.—The Examiners regret that not one of the designs submitted is worthy of an award.

Designs for Mosaics.—Though the number of designs submitted is small a high standard of excellence is reached.

A Silver Medal is awarded to Geraldine Morris, of Birmingham

School of Art, for an effective scheme of decoration. Had the full sized drawing been carefully and thoroughly considered in all its details a higher award might have been made.

To Estelle S. Pankhurst, of Manchester (Cavendish Street) School of Art, a Silver Medal is awarded for designs which are distinguished by delicacy of colour, and in which the arrangement of the tesserae is very carefully and conscientiously planned.

A Silver Medal is awarded to Lilian Archer, of Hornsey School of Art. The detail drawing half full size is extremely workmanlike.

INTERNAL DECORATIONS, FURNITURE, STAINED GLASS AND IRONWORK.

Examiners :—T. G. Jackson, R.A. ; Seymour Lucas, R.A. ;
Sir W. B. Richmond, K.C.B., R.A.

Designs for Internal Decorations and for Furniture.—The work in this class of study is very inferior to that of last year. It is to be regretted that the tendency towards eccentricity for eccentricity's sake is on the increase. The apparent aim of the majority of the students cannot be expressed better than in the words of one of the competitors—"The main aim in this design is individuality and quaintness."

The designs for furniture that have been submitted show a great lack in the knowledge of good joinery which ought to be the principal motive of the furniture designer. It is impossible to make any award for the designs for domestic furniture.

The Examiners are much struck by the number of drawings presented which ought never to have been submitted to the National Competition. Masters ought to show greater discretion in the selection of works.

The Examiners think that they trace in some of the designs for furniture and for the decoration of the interiors of dwellings an influence which can be ascribed to the exhibition of those articles recently acquired by the Board to illustrate a modern phase of work which has been entitled "L'Art Nouveau." The Examiners regret this influence when they find that students have been misled by it, and have made designs for furniture, &c., in which construction and character of material are sacrificed to an unfortunate eccentricity of effect.

Designs for Stained Glass.—There are not so many exhibits of a high class this year. The Examiners regret that there should be a falling off in this important and educational branch of study which ought to be encouraged.

A Silver Medal is awarded for a design by Florence Camm, of Birmingham School of Art. The representation of the heads of the figures, however, should have been carried further.

DESIGN FOR A MOSAIC PANEL FOR A FOUNTAIN.

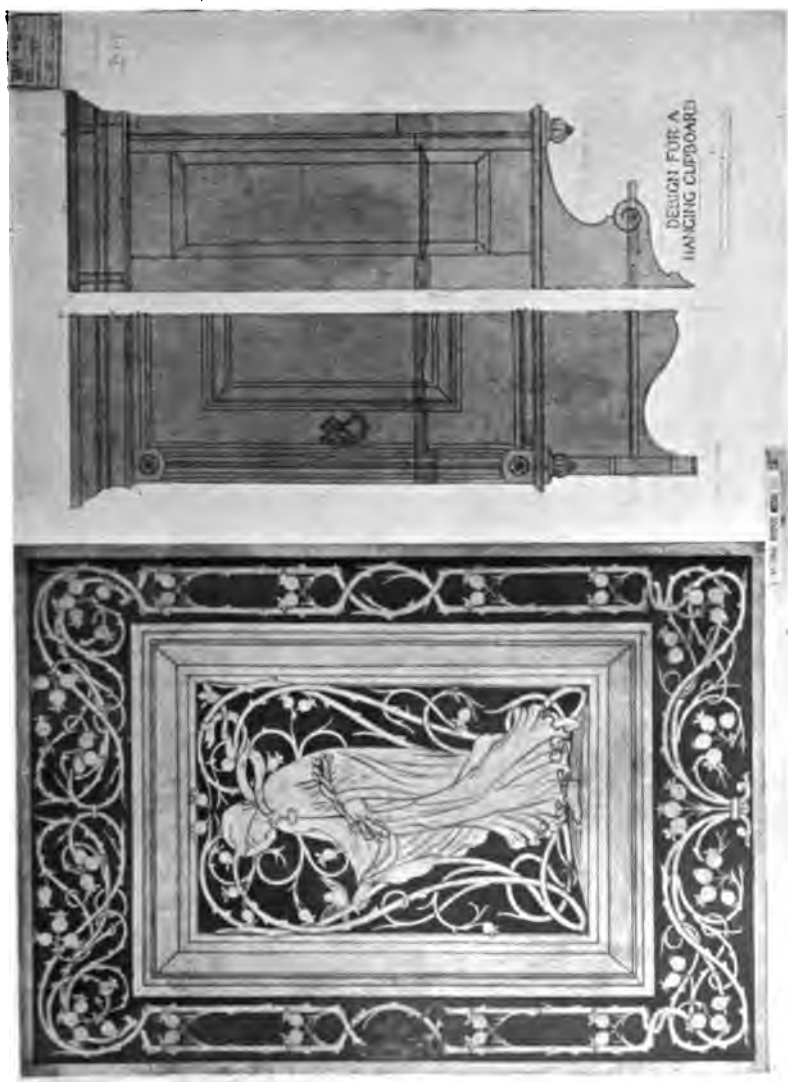


SILVER MEDAL (FOR 3 SHEETS).

ESTELLE S. PANKHURST.

MANCHESTER SCHOOL OF ART
(CAVENDISH STREET).

DESIGN FOR A HANGING CUPBOARD.



NEWCASTLE-UNDER-LYME SCHOOL OF ART.

CHARLES E. E. CONNOR.

BRONZE MEDAL

CARVED WOOD PANEL FOR HANGING CUPBOARD,
ILLUSTRATING DESIGN.



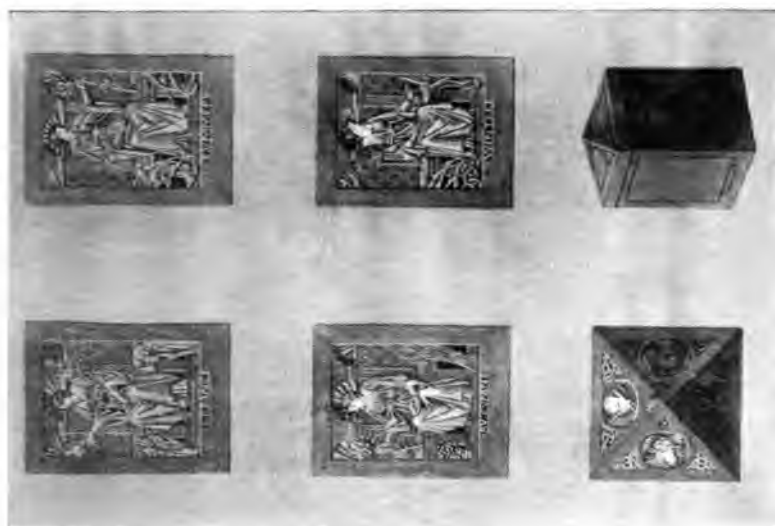
BRONZE MEDAL.

CHARLES E. E. CONNOR.

NEWCASTLE-UNDER-LYME SCHOOL OF ART.



DESIGN FOR A CARVED WOOD CASKET.



BIRMINGHAM SCHOOL OF ART.

CARVED WOOD SPECIMEN ILLUSTRATING DESIGN.



KATE M. EADIE.

SILVER MEDAL.

INCISED AND STAINED WOOD SCREEN ILLUSTRATING DESIGN.



SILVER MEDAL (AWARDED FOR DESIGN).

KATE M. EADIE.

BIRMINGHAM SCHOOL OF ART.

CARTOON: FOR: PAINTED: PANEL: FOR: DINING-ROOM:
 SHEET 1 OF SET OF 4: THE SERIES OF ANONYMOUS ILLUSTRATIONS: THE BLIND BECOMING SAVANTEN

ANNIE MCLEISH,

LIVERPOOL SCHOOL OF ART (MOUNT STREET).

SKETCH OF DINING-ROOM SHOWING POSITION OF PANELS.



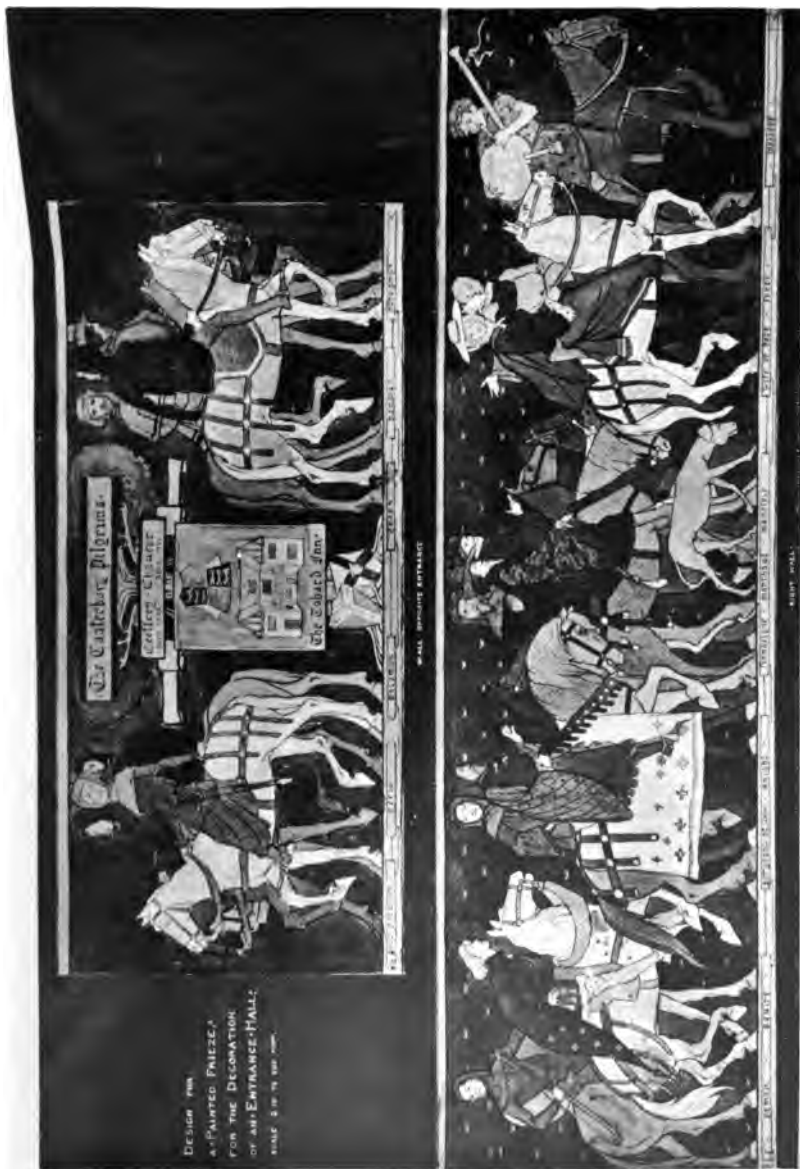
SILVER MEDAL (FOR 5 SHEETS).

ANNIE MCLEISH.

LIVERPOOL SCHOOL OF ART (MOUNT STREET).

DESIGN FOR A PAINTED FRIEZE.

(UPPER PORTION OF WORK).



SILVER MEDAL.

DESIGN FOR ALMS-BOX.

In Stained and Natural Woods Also
Gilded or Plain Enamel



FIG. 1

FIG. 2

FIG. 3



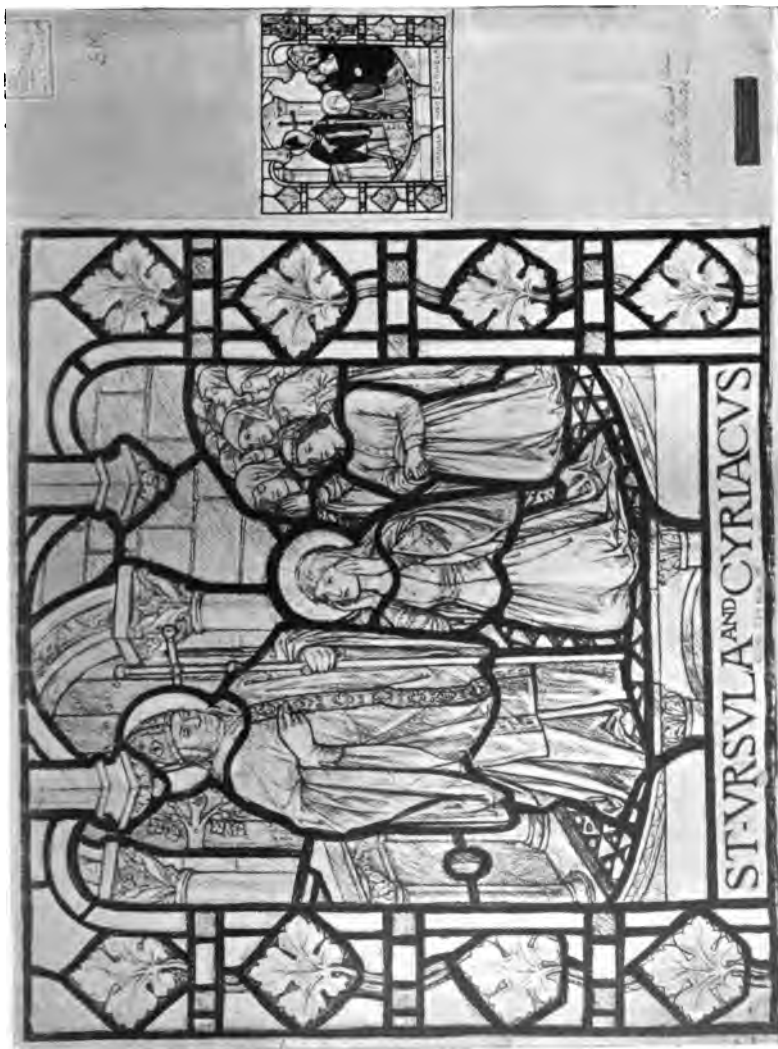
FIG. 3

ANNIE W. MORTON

EDINBURGH SCHOOL OF ART.

BRONZE MEDAL

DESIGN FOR A STAINED GLASS WINDOW.



BIRMINGHAM SCHOOL OF ART

FLORENCE CAMM.

SILVER MEDAL.

DESIGN FOR A LANTERN

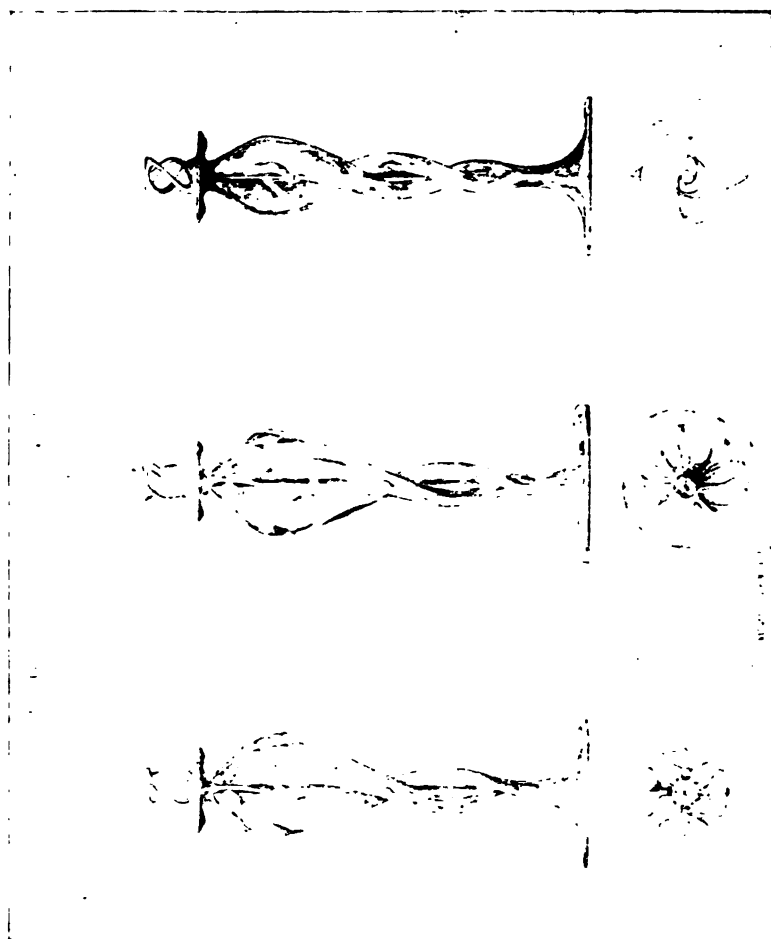


SILVER MEDAL.

ARTHUR J. LEE.

NORTH LONDON SCHOOL OF ART

DESIGN FOR A SILVER CANDLESTICK.



WORCESTER SCHOOL OF ART.

STANLEY PIERPOINT.

SILVER MEDAL.

Designs for Ironwork.—The Examiners regret that the designs submitted in this important branch of fine art industry do not reach a higher level. They observe that in the majority of cases the construction of the ironwork is not sufficiently understood.

A Silver Medal is awarded to Arthur J. Lee, of North London School of Art, for the general design; but enamel on the outside of a lantern (especially when shaded by a cornice) is misplaced.

To the design by Alfred Everiss, of Birmingham (Moseley Road) School of Art, a Book Prize is awarded, though the detail drawings are impracticable.

METAL WORK, ENAMELS, JEWELLERY.

Examiners:—A. F. Brophy; W. Crane; Nelson Dawson.

Designs for Metal Work.—The level of the work is high, and the Examiners are of opinion that a greater knowledge of the practical requirements is shown this year; they still, however, observe here and there a tendency to repeat hackneyed forms.

A Silver Medal is awarded to Stanley Pierpoint, Worcester School of Art, for a design for a candlestick which is distinguished by its ingenious and charming motive suggesting a pleasant and appropriate treatment of figures.

A Silver Medal is also awarded to Allan Collier James, of Plymouth (Technical School) School of Art, for the workmanlike way in which his design for a casket is carried out. The drawings are firm, solid, and thorough, and explain themselves.

A Silver Medal is awarded to Percy L. Squire, of Birmingham School of Art. His design for buttons is distinguished for the singularly sound and healthy type of the treatment, having regard to the technical requirements of wirework.

To Annie Hibberson, of Sheffield School of Art, a Bronze Medal is awarded for a thoroughly practical and useful set of designs for scissors. The necessities of a very restricted material are well realised.

A Bronze Medal is awarded to Elizabeth Davies, of Newcastle-on-Tyne (Durham College) School of Art, for a design for a cup with cover. Had it been more completely carried out, a higher award might have been made.

The award of a Bronze Medal is made to Irene Broomfield, of New Cross School of Art, for the very successful and reticent treatment of a very simple form. Her design—a flat treatment of sprays and leaves upon a spiral plan for a silver rose-water dish—is well suited to the process and material in which it is to be executed.

A Bronze Medal is awarded to William D. Hadley, of Wolverhampton School of Art, for a design for a casket. If the same taste and sense of proportion had been shown in the design for the lid as in the arrangement of the sides a higher award might have been made.

In the design for a clock case by Evelyn M. Brown, of Regent Street (Polytechnic) School of Art, for which a Book Prize is awarded, the Examiners regret to see the inappropriate introduction of a much hackneyed line at the angles.

Designs for Enamels.—The Examiners are pleased to see that the designs, as a whole, show great progress in the appreciation of the technical difficulties involved in the art of enamelling. This is particularly noticeable in the case of the design by Fanny Bunn, of Birmingham School of Art, for which a Gold Medal is awarded.

Designs for Jewellery.—The designs for jewellery show rather more variety this year, though there is still a tendency to follow the current fashionable forms instead of originating those forms which are more suitable for the purpose and the material employed.

A Silver Medal is awarded to Bertha L. Goff, of Holloway School of Art, for a sheet of designs. Of these the designs for the necklace, belt, and small dish with perforated ornament are especially worthy of praise.

POTTERY, TILES :—PANELS AND FRIEZES.

Examiners :—S. J. Cartlidge ; W. De Morgan ; R. H. A. Willis.

Pottery.—The average quality of the work submitted in this class is very good, perhaps even equal to that of last year. The Examiners note with satisfaction that the study of colour is receiving more attention, and that a larger number of executed examples accompany the designs. Though the difficulties of the material have not yet in all cases been surmounted there is a distinct advance in this respect.

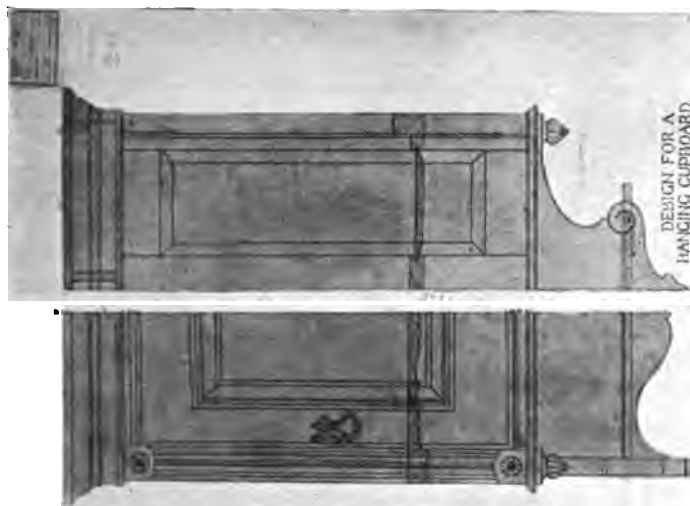
The Examiners notice several designs which, though clever, are inappropriate to the material and method of execution, and they would impress upon students the fact that the exigencies of pottery involve as a rule simplicity of design.

The designs for cups and saucers by Vincent Webster and Arthur Scott, of Burslem School of Art, for which Silver Medals are awarded, display great taste and are especially appropriate for their purpose and material. The Examiners would be glad to see more designs of this excellent character for the decoration of articles of everyday use.

Tiles.—Though the designs in this class hardly reach last year's standard, the Examiners notice that, in general, attention has been paid to the necessities of the material.

The design by Herbert Budd, of Hanley School of Art, for which a Silver Medal is awarded, is one of the few designs embracing figure work which call for recognition.

DESIGN FOR A HANGING CUPBOARD.



DESIGN FOR A
HANGING CUPBOARD

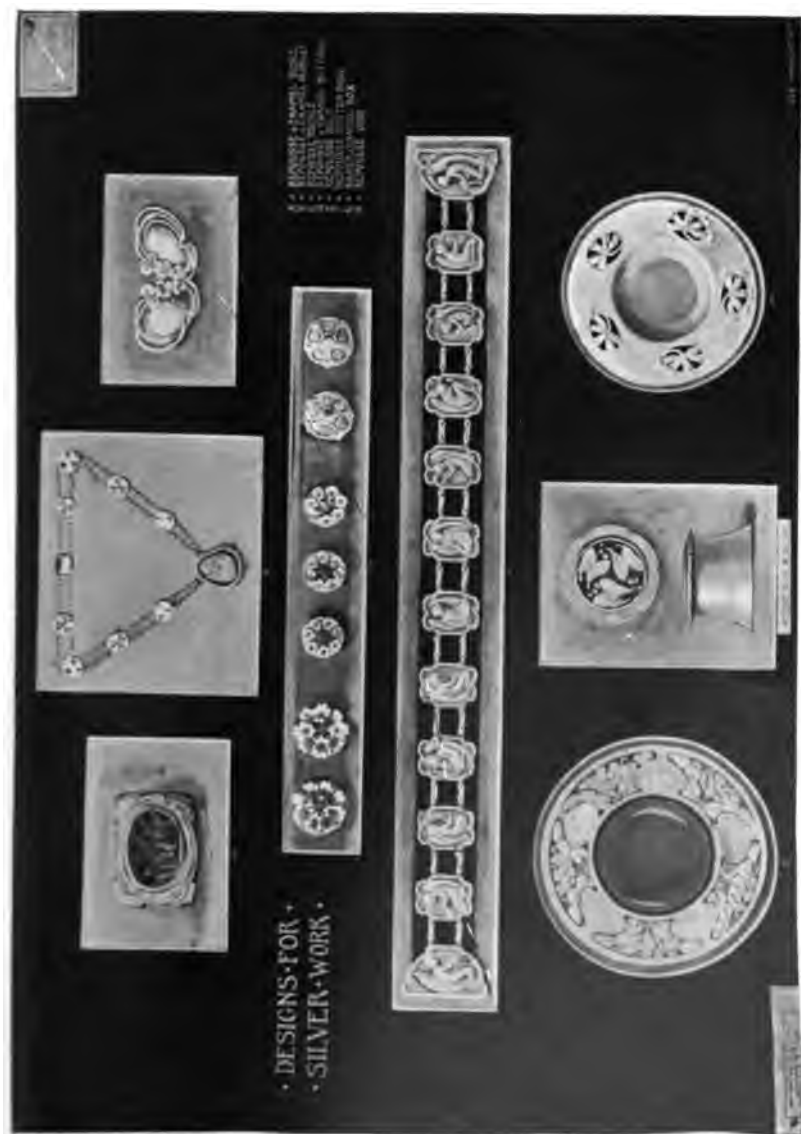
NEWCASTLE-UNDER-LYME SCHOOL OF ART.



CHARLES E. E. CONNOR.

BRONZE MEDAL

DESIGNS FOR SILVER WORK.



SILVER MEDAL.

MANUFACTURED SPECIMENS ILLUSTRATING DESIGNS FOR
SILVER WORK.



HOLLOWAY SCHOOL OF ART.

BERTHA L. GOFF.

SILVER MEDAL.

SPECIMEN ILLUSTRATING DESIGN.



DESIGN FOR TEA-CUP AND SAUCER.



SILVER MEDAL (FOR 2 SHEETS).

ARTHUR SCOTT.

BURSLEM SCHOOL OF ART.

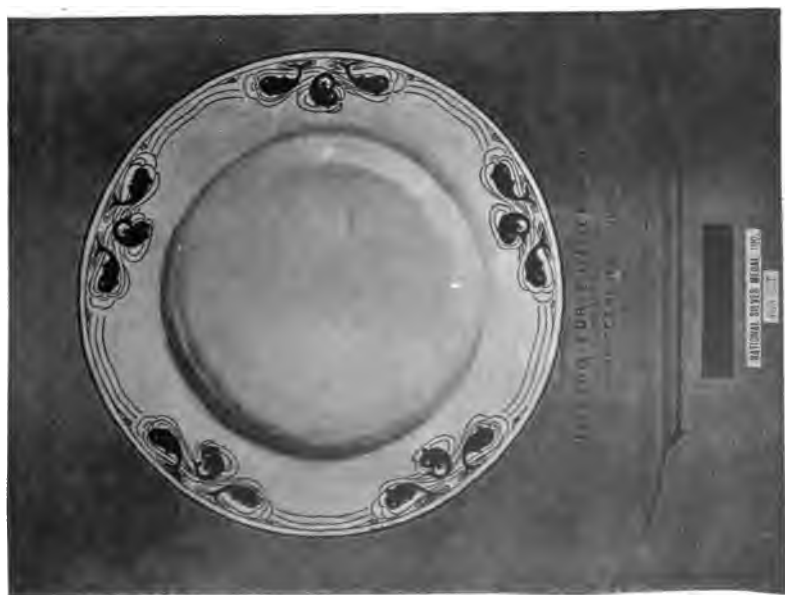
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SPECIMEN ILLUSTRATING DESIGN.



BURSLEM SCHOOL OF ART.

DESIGN FOR A DINNER-PLATE.

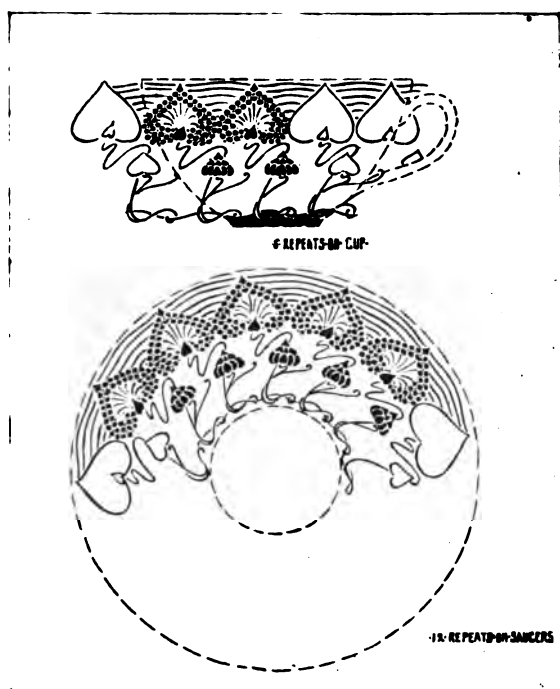


ARTHUR SCOTT.

SILVER MEDAL (FOR 2 SHEETS).

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DESIGN FOR TEA-CUP AND SAUCER.



SILVER MEDAL (FOR 2 DESIGNS FOR TEA-CUPS AND SAUCERS).

VINCENT WEBSTER.

BURSLEM SCHOOL OF ART.



SPECIMEN ILLUSTRATING DESIGN.

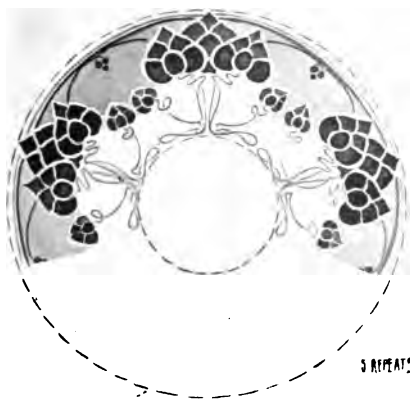
SPECIMEN ILLUSTRATING DESIGN.



DESIGN FOR TEA-CUP AND SAUCER.



4. REPEATS OF CUP



5. REPEATS OF SAUCER

SILVER MEDAL (FOR 2 DESIGNS FOR TEA-CUPS AND SAUCERS).

VINCENT WEBSTER.

BURSLEM SCHOOL OF ART.

DESIGNS FOR POTTERY PANELS.



DESIGN FOR
POTTERY PANELS
TO BE INSERTED IN DOORS
OF CABINET
EXECUTED IN
SCRATCH & SLIP.

SILVER MEDAL.

HERBERT BUDD.

HANLEY SCHOOL OF ART.

DESIGN FOR A DADO IN PAINTED TILES.



SILVER MEDAL.

EDITH HARMS.

HORSHAM SCHOOL OF ART,

DESIGN FOR A STENCILLED PANEL PORTIÈRE.



GOLD MEDAL.

ALBERT W. DODD,

LIVERPOOL SCHOOL OF ART
(MOUNT STREET).

DESIGN FOR A STENCILLED FRIEZE.



BRADFORD SCHOOL OF ART (TECHNICAL COLLEGE).

CHARLES SMITH.

SILVER MEDAL.

STUDIES OF HISTORIC STYLES OF ORNAMENT.



GOLD MEDAL (FOR 2 SHEETS).

CHARLES W. HOBBS.

SHEFFIELD SCHOOL OF ART.

STUDIES OF HISTORIC STYLES OF ORNAMENT.



GOLD MEDAL (FOR 2 SHEETS).

CHARLES W. HOBBS.

SHEFFIELD SCHOOL OF ART.

A Silver Medal is awarded to Edith Harms, of Horsham School of Art, for a good design which would lend itself with especial readiness to execution in the material. The balance of colour is also excellent.

A Bronze Medal is awarded to Dan Hirst, of Huddersfield School of Art, for the beauty of his design. The over delicacy of the drawing would occasion great difficulty to its successful rendering in the proposed material; and a great part of the beauty would disappear in execution, otherwise a higher award might have been made.

Panels and Friezes.—Much excellent work is presented this year in which a good understanding of the processes of stencilling is shown.

A Gold Medal is awarded to Albert W. Dodd, of Liverpool (Mount Street) School of Art, for a design for the panel of a portière which shows great skill in the method of workmanship and a refined sense of colour.

An excellent set of designs for friezes in relief, coloured and glazed, is submitted. Those by Minna Beck and Ernest Henk, of the Hanley School of Art, gained the award of a Silver Medal, and Bronze Medals were awarded to George Brain and Harold Brownsword, of the same School.

HISTORIC ORNAMENT:—FLOWER AND THREE DESIGNS; DESIGN OF ORNAMENT.

Examiners:—T. Erat Harrison; Edward S. Prior;
Sir W. B. Richmond, K.C.B., R. A.

Historic Ornament.—The Examiners notice with regret that the requirements of studies of Historic Ornament are not yet completely understood, too many pictorial or still life studies instead of working drawings being submitted. Sections should always be shown in the case of studies of ornament in the round or in relief. The examples of ironwork, though in general very well drawn, show the same defect. There is in many cases a tendency to select a somewhat insignificant series for illustration.

A Gold Medal is awarded to Charles W. Hobbis, of Sheffield School of Art, in order to show the Examiners' approbation of the manner in which he has made his studies. Though the subject chosen is not very attractive, a good selection of representative examples has been submitted and carried out in an intelligent and workmanlike manner.

A Silver Medal is awarded to Frank Parker, of Burton-on-Trent School of Art, for two sheets of studies of Repoussé Metal Work, in which all that is essential is clearly given.

To Isabel M. Smith, of Burton-on-Trent School of Art, a Book Prize is awarded for a set of studies of book covers. Had the backs been shown a higher award might have been made.

Flower and three Designs (Subject 14-23).—The level reached in this class is not high. A tendency to wiriness is noticeable more especially in designs for metal work. Very few of the designs for pottery are pleasant in colour. While those for inlaid wood with the exception of one on a sheet for which a Book Prize is awarded are not good.

The award of a Silver Medal is made to Harold Whittaker, of Bradford (Technical College) School of Art. Taken altogether this is the best sheet submitted. The design for a lace border is graceful and rather novel.

A Bronze Medal is awarded to John T. Shaw of Carlisle (Tullie House) School of Art. His design for a Salt-cellar is both pretty and practical.

Flower and three Designs (Subject 14-22).—In but very few examples is the character of the flower well maintained, and as a rule the colour is crude and dirty. The Examiners regret to see an increasing tendency to make use of a meaningless wavy line to the exclusion of the decorative quality of the plant selected.

The sheet by Edward Healey of Hull School of Art for which the award of a Bronze Medal is made, might have received a higher award had all the designs been of the same quality as the centre one.

Design of Ornament in Outline.—The work in this class is on the whole very poor.

A Book Prize is awarded to John O'Neill Blair, of Belfast School of Art for a design which, though original, shows so little restraint as to become extravagant.

MEASURED ARCHITECTURAL DRAWINGS :—ARCHITECTURAL DESIGNS

Examiners :—J. Belcher, A.R.A.; Reginald Blomfield ;
T. G. Jackson, R.A.

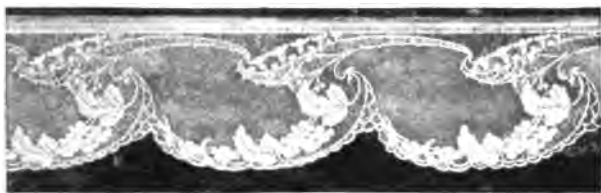
Architectural Drawings from Actual Measurements.—This year there are fewer exhibits in this class of study than usual, and the average quality of the work is poor.

An award of a Silver Medal is made to John E. Richardson, of Nottingham School of Art. Architectural ornament, however, ought not to be presented in pure outline, although it need not be fully shaded.

A Bronze Medal is awarded to Fred E. Collington, of Nottingham School of Art, for some very creditable drawings of iron-work.

A Book Prize is awarded to William Walker of Greenock, Nelson Street Art Class; the practice of shading elevations should, however, be discouraged.

DESIGNS BASED ON A FLOWERING PLANT.



S.M.

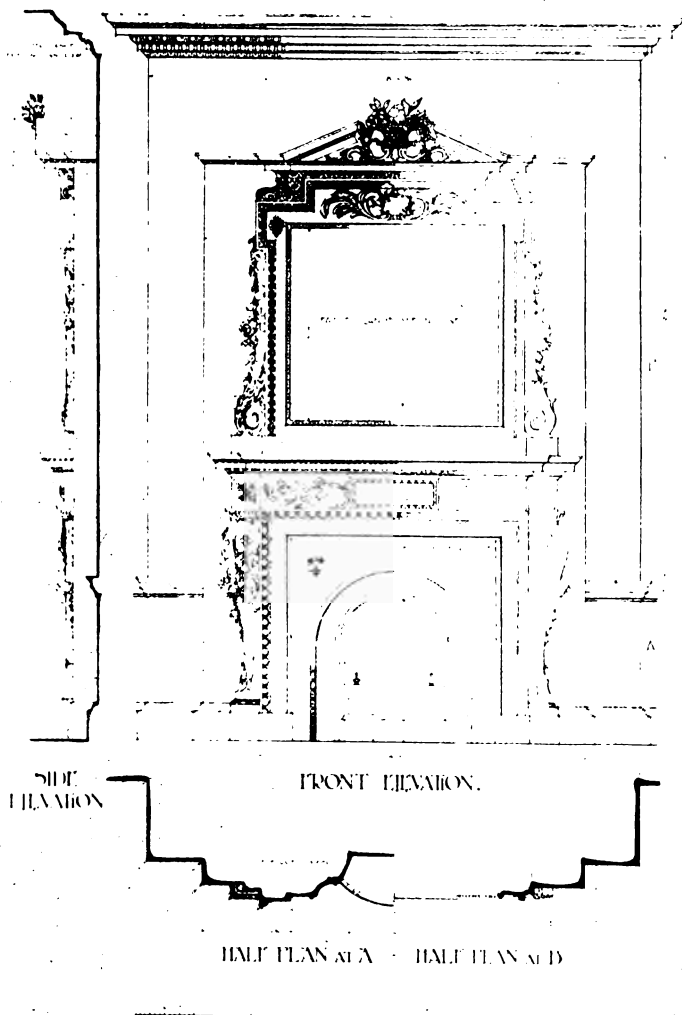
SILVER MEDAL.

HAROLD WHITAKER.

BRADFORD SCHOOL OF ART (TECHNICAL COLLEGE).

MEASURED DRAWINGS OF MANTELPIECE IN BROMLEY
HOUSE, NOTTINGHAM.

WOOD MANTELPIECE
BROMLEY HOUSE · NOTTINGHAM ·



SILVER MEDAL (FOR 2 SHEETS).

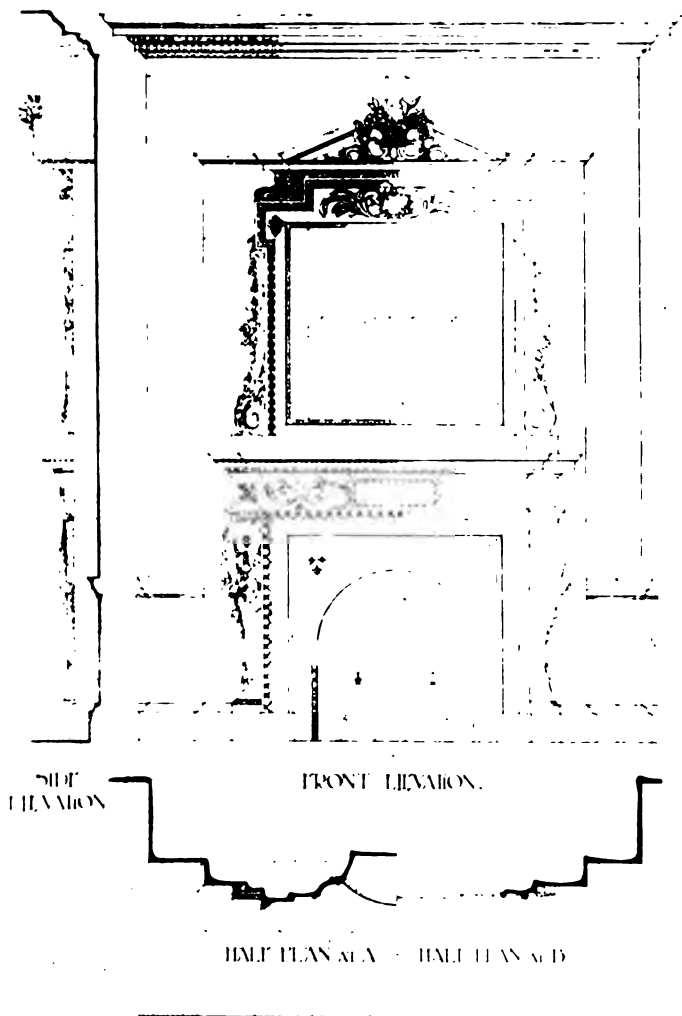
JOHN E. RICHARDSON.

NOTTINGHAM SCHOOL OF ART.

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MEASURED DRAWINGS OF MANTELPIECE IN BROMLEY
HOUSE, NOTTINGHAM.

WOOD MANTELPIECE
BROMLEY HOUSE · NOTTINGHAM ·



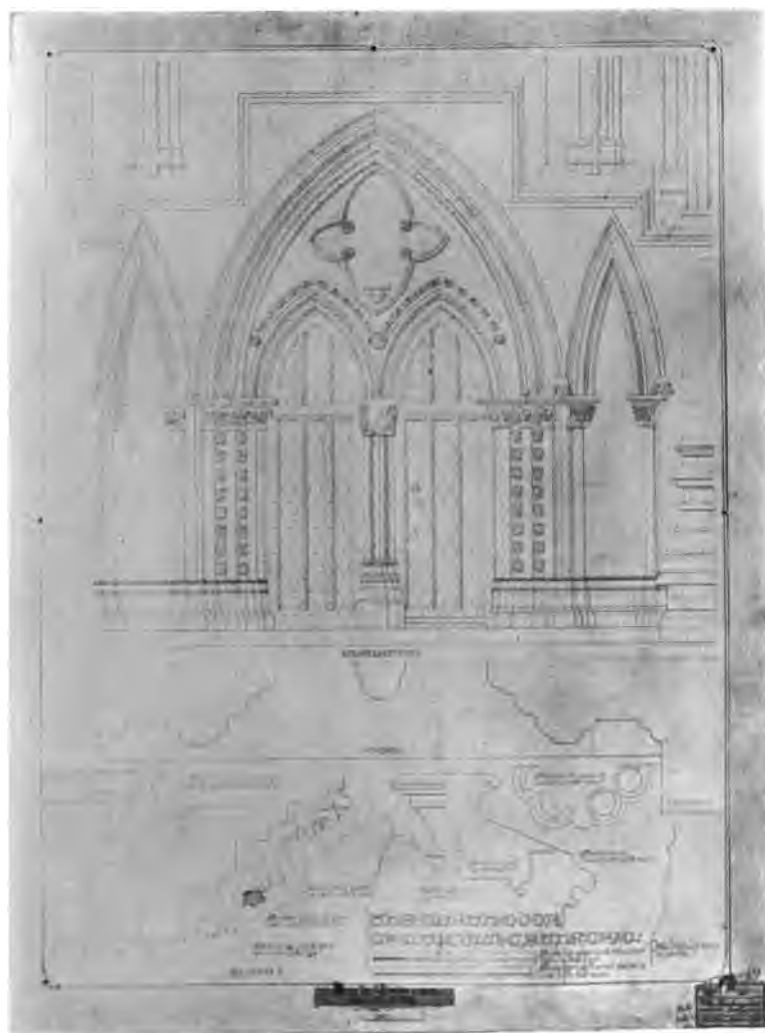
SILVER MEDAL (FOR 2 SHEETS).

JOHN E. RICHARDSON.

NOTTINGHAM SCHOOL OF ART.

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MEASURED DRAWING OF THE NORTH DOOR OF LINCOLN
CATHEDRAL.



SILVER MEDAL (FOR 3 SHEETS).

ARTHUR MACKINDER.

LINCOLN SCHOOL OF ART.

DRAWINGS FROM THE NORTH DOOR OF LINCOLN CATHEDRAL.

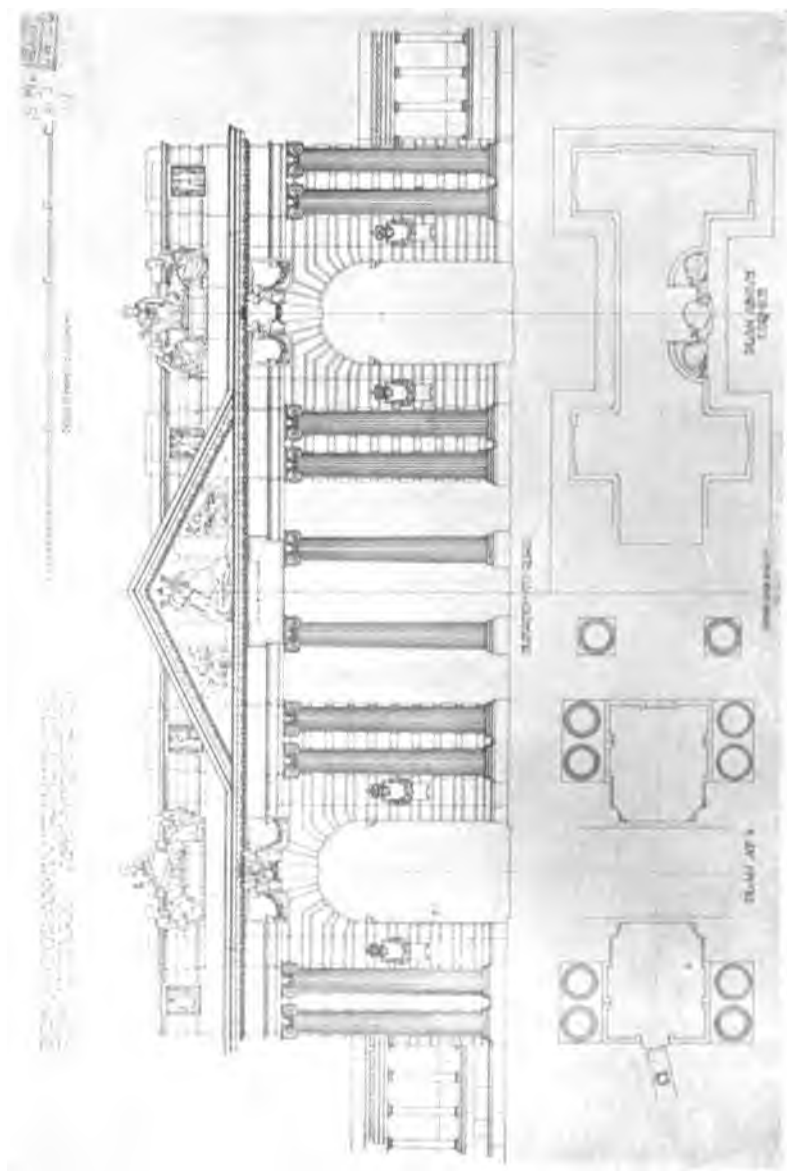


SILVER MEDAL (FOR 3 SHEETS).

LINCOLN SCHOOL OF ART.

ARTHUR MACKINDER.

DESIGN FOR THE ENTRANCE TO A PUBLIC PARK.



BIRMINGHAM SCHOOL OF ART.

ERNEST A. W. MOORE.

SILVER MEDAL (FOR 3 SHEETS).

Architectural Designs.—Few meritorious designs are submitted this year though a great number of works have been presented for which no award can be made.

A design for a Town Club by Fred E. Collington, of Nottingham School of Art, gains the award of a Bronze Medal, notwithstanding several defects. The hall is badly lighted and the rustication of the main entrance is clumsily managed, while the effect of including one pediment within another, with conflicting curves, would not be satisfactory.

A Book Prize is awarded to George Menart, of Dundee (Technical Institute) School of Art, for the design with details for a Chancel Screen. This work might have received a higher award, but for the fact that the student has quite mistaken the scale, and that the construction is impracticable.

In spite of faults of affectation, a Book Prize is awarded to Reginald Luff, of Birmingham School of Art, for a design for a Church.

A Book Prize is awarded to Alfred C. Bossom, of Regent Street (Polytechnic) School of Art, for a design for a Town Hall. The elevation in this case does not properly express the plan, and there is no support for one of the towers. But for these radical defects a higher award might have been made.

For the design of a boathouse by William Jones, of Birmingham School of Art, a Book Prize is awarded. More attention should have been paid to showing the construction. The half-inch detail is perfectly useless as a working drawing.

A Book Prize is awarded to Edward Shelton, of Nottingham School of Art for a design for a country mansion, but the service passage is not lighted.

MECHANICAL DRAWINGS.

Examiner :—H. Graham Harris, M.Inst.C.E.

Drawings from Measurements, Machinery and Ships.—A Bronze Medal is awarded to Andrew Cruickshanks, of Jarrow-on-Tyne (Higher Grade Board School) Science Class, for a set of pencil drawings, tracings and blue prints. These are examples of good and useful working drawings, such as are produced in all good workshops.

A Bronze Medal is also awarded to George A. Mellor, of Can-nock Science Class, for a set of tracings, mounted drawings and blue prints. These are good working drawings and display commendable industry on the part of the student.

Book Prizes are awarded to Benjamin Briscoe, of Coalbrookdale School of Art, for a set consisting of blue prints, tracings and pencil drawings; and to Charles Bradley, of West Bromwich School of Art, for a set consisting of mounted drawings, tracings and blue prints. The "lines" in the whole of these are clear and decided.

Designs for Ships.—A Bronze Medal is awarded to G. Sinclair, of Barrow-in-Furness School of Art, for a set of drawings for a Steam Yacht; the cross section is not quite satisfactory, but the remainder of the drawings are well finished.

Book Prizes are awarded to the following students:—George Blair, of Leith Navigation School, for a drawing showing the general arrangement of a Screw Steam Yacht. The design is good, the drawing being well finished and the “lining-in” being also good; John L. Haworth, of Barrow-in-Furness School of Art, for a set of Drawings of a design for a Coast Liner, in which the draughtsmanship is careful and good, and the colouring is also satisfactory.

Drawings from Measurements.—Building construction.—A Book Prize is awarded to William W. Lister, of Bradford (Technical College) School of Art, for a set consisting of blue prints, tracings and pencil drawings: these all show fairly satisfactory work.

BOARD OF EDUCATION, SOUTH KENSINGTON.

NATIONAL COMPETITION, 1903.

LIST OF STUDENTS REWARDED,

WITH THE

REPORT OF THE EXAMINERS

ON THE

SELECTED WORKS OF SCHOOLS OF ART, EVENING SCHOOLS,
AND DAY CLASSES.

WITH ILLUSTRATIONS.



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BOARD OF EDUCATION, SOUTH KENSINGTON.

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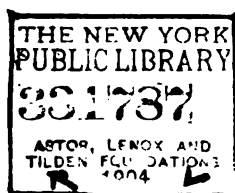
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BOARD OF EDUCATION, SOUTH KENSINGTON.

NATIONAL COMPETITION OF SCHOOLS OF ART, EVENING SCHOOLS AND DAY CLASSES, 1903.

All works admitted to this National Competition are certified as having been done as school works, and within the last preceding school year of 12 months from April 1st to April 1st.

The Students of the Royal College of Art do not submit works for this Competition.

The Examiners appointed to make the awards of prizes for works submitted for National Competition were :—H. H. Armstead, R.A. ; J. Belcher, A.R.A. ; Reginald Blomfield ; T. Brock, R.A. ; A. F. Brophy, Hon. A.R.C.A. (London) ; S. J. Cartlidge, A.R.C.A. (London) ; A. S. Cole, C.B. ; W. R. Colton, A.R.A. ; Walter Crane, R.W.S. ; Nelson Dawson, Hon. A.R.C.A. (London) ; L. F. Day ; J. H. Dearle ; W. De Morgan ; H. Draper ; G. Frampton, R.A. ; E. J. Gregory, R.A., Hon. A.R.C.A. (London) ; T. Erat Harrison ; T. G. Jackson, R.A. ; W. Goscombe John, A.R.A. ; H. H. La Thangue, A.R.A. ; G. D. Leslie, R.A. ; Seymour Lucas, R.A. ; Prof. John Perry, M.E., D.Sc., F.R.S. ; Sir W. B. Richmond, K.C.B., R.A. ; Byam Shaw ; G. Simonds ; R. H. A. Willis, A.R.C.A. (London) ; W. F. Yeames, R.A.

Mr. G. R. Redgrave, Assistant Secretary, assisted by Mr. Archer Bowler, Senior Examiner, had administrative charge of the examination.

The number of works sent up for examination was as follows :—

24,651 from 273 Schools of Art and Branch Schools.

10,402 from 221 Science Evening Schools and Day Classes.

6,457 from 391 Art Evening Schools and Day Classes.

Of these 5,722 works were entered for National Competition.

Four Gold Medals, 69 Silver Medals, 197 Bronze Medals, and 393 Prizes of Books were awarded to the Schools and Students named in the following lists.

LIST OF STUDENTS for whose Works awards have been made at the NATIONAL COMPETITION, 1903.

N.R.—The awards published in this list are subject to verification that the conditions laid down in the Regulations have been complied with. The awards do not take effect in those cases in which the rules have not been met. The spelling of the names in this list is subject to revision upon receipt of the Prize Claim, Form 161^a.

GOLD MEDALS.

No student will be eligible to receive a gold medal unless he has previously obtained at the personal examinations held in May, or obtains in the current or next year a 1st Class in the Advanced Stage of the same (or analogous) subject as that of his work entered for National Competition. Corresponding success at the 3rd Grade Examinations, which were held before the adoption of the Advanced Stage, will be counted in lieu of success in the Advanced Stage (see last par., p. 362, Supplementary Regulations, 1902).

Ref. No.	School.	Name.	Subject.	Description.
1	BATTERSEA (POLY-TECHNIC).	†Jarvis, Sarah C. V. -	23 c-d. (for 2)	Designs for printed muslin.
2	BIRMINGHAM . -	Linnell, Edith M. -	23 c. (for 2)	Designs for silver brooch, buttons, cloak clasps, hat and lace pins.
3	NEW CROSS - -	Halnon, Fred - -	19 e.	Model of a figure from the nude.
4	TAUNTON - - -	*Mason, Edith - -	23 c. (for 3)	Design for a lace zouave.

* The Princess of Wales' Scholarship of £25 has been awarded to this Student.

† The Princess of Wales' Scholarship of £11 has been awarded to this Student.

SILVER MEDALS.

Ref. No.	School.	Name.	Subject.	Description.
5	Battersea (Poly-technic) - -	Eyre, Amy - -	23 d. (for 2)	Designs for printed muslin hangings.
6		Stevens, Amy - -	23 c.	Design for a lace sunshade.
7	Birmingham - -	Alderson, James S. -	23 d.	Design for a stained-glass window.
8		Bunn, Fanny - -	23 d. (for 2)	Designs for enamelled panel and box-lid.
9		Camm, Florence - -	23 d. (for 5)	Designs for stained-glass windows.
10		Eadie, Kate M. -	23 d.	Design for a leather prayer-book case.
11		Eadie, Kate M. -	23 d.	Design for a piano-front, coloured gesso, inlaid.

Silver Medals—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
12	Birmingham . . .	Hart, Gertrude M. .	23 d. (for 2)	Design for enamelled panels.
13		Kay, Ida L. . .	23 d. (for 4)	Designs for stained - glass windows.
14		Lacon, Jessie . .	23 d.	Design for a stained - wood piano-front.
15		Morris, Geraldine .	23 d. (for 2)	Designs for a piano - front and an over-mantel.
16		Paul, Arthur . .	23 d. (for 2)	Design for a frieze.
17		Raine, Lillian . .	19 b. 2.	Model of figures from the cast.
18		Sanders, Joseph N. .	23 d. (for 4)	Designs for stained - glass windows.
19		Tennant, William H. O.	23 c.	Modelled designs for hinges and escutcheons.
20	Birmingham (Moseley Road).	Teasdale, Walter Gordon	22 d. (for 2)	Studies of historic styles of ornament.
21	Blackheath . . .	Parkinson, William.	19 k.	Model of a figure in relief from a cast in the round.
22	Bradford (Technical College).	Mason, George . .	23 d.	Design for a stencilled hanging.
23		Mason, George . .	23 d.	Design for printed silk.
24		Scott, Edward . .	23 c.	Design for bellows, gesso ornament.
25	Bristol (Queen's Road)	Derrick, Thomas Corrie	8 c. 2.	Chalk drawing of a figure from the nude.
26	Burslem . . .	Parr, Harry . .	19 l.	Models of hands and arms from life, in relief.
27	Camberwell . . .	Martin, Hubert . .	23 c.	Design for a lady's writing cabinet.
28	Carlisle . . .	Baxter, James Wilson	8 c. 1. (for 2)	Drawings of hands and feet from life.
29	Chelsea . . .	Payne, Bertram . .	23 c. (for 3)	Designs for a hall, a ceiling and a cabinet.
30	Derby . . .	Clark, Ernest E. .	23 c. (for 3)	Designs for jewel caskets in coloured gesso.
31	Dunfermline (Art Class).	Drummond, Henry .	23 c.	Design for a damask table-cloth.
32	Frome . . .	Phillips, Alice E. .	22 d. (for 2)	Studies of historic styles of ornament.
33	Hanley . . .	Budd, Herbert . .	8 c. 2.	Chalk drawing of a figure from the nude.
34		Budd, Herbert . .	23 d. (for 2)	Designs for pottery panels for a fire place.
35		Connor, Charles E. E.	23 d. (for 2)	Designs for pottery panels for wardrobe & music-cabinet.
36		Finney, Joseph . .	23 d.	Design for a sun dial.
37		Malkin, Gertrude .	23 d. (for 2)	Designs for a sgraffito plaque and vase.
38	Hull . . .	Bannister, Ethel M.	8 b. 2.	Chalk drawing of a figure from the antique.
39		Jacobs, Louise R. .	23 d. (for 2)	Design for a nursery over-mantel.
40		Spare, Austin O. .	23 d. (for 2)	Designs for figure compositions in colour.
41	Leeds . . .	Lavington, Clara .	14-22	Designs based on a flowering plant.
42	Leicester (The New-arke) . . .	Banbury, William .	19 b. 2.	Model of a figure from the antique.
43		Cockram, Helena M.	22 d. (for 2)	Studies of historic styles of ornament.
44		Poppleton, Ethel M.	23 c.	Designs for silver and mother-of-pearl pendant & buttons.
45	Lincoln . . .	Mackinder, Arthur .	23 c. (for 2)	Design for the decoration of an ante-chamber to State Apartments.

Silver Medals—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
46	Liverpool (Mount Street).	Brunton, Violet E. -	19 h.	Model of a figure from the nude, in relief.
47		Dodd, Albert W. -	8 e. (for 2)	Time sketches of figures from the nude.
48		McLish, Annie -	23 f.	Modelled design for a panel.
49		Rogers, Gilbert -	8 e. (for 2)	Time sketches of figures from the nude.
50		Rogers, Gilbert -	17 c.	Oil painting from the nude figure.
51	Manchester (Cavendish Street).	Sharpe, Charles W. -	19 e.	Model of a figure from the nude.
52		Gibbons, John H. -	23 b.	Design for an oak reredos and baldachino.
53		Davies, Elizabeth -	23 c.	Design for a silver cup.
54	Newcastle - on - Tyne (Durham College).	Davies, Elizabeth -	23 d.	Design for an altar panel.
55		Macdonald, Eleanor J. -	23 c.	Design for a stencilled hanging.
56		Salisbury, Constance -	23 c.	Design for a stencilled hanging.
57	New Cross - - -	Brown, Annie C. -	19 b.2.	Model from cast of figures in relief.
58		Churchward, George C. -	19 b.2.	Model of a figure from the antique.
59		Miller, Hubert -	19 e.	Model of a figure from the nude.
60	Plymouth (Technical School).	Hodge, David H. -	23 d. (for 3)	Design for a stencilled frieze and wall-filling.
61		Webb, Ernest G. -	23 f.	Modelled design for an over-door.
62	Preston - - -	Ryland, A. S. -	8 b.2.	Chalk drawing of a figure from the antique.
63		Ryland, A. S. -	9 a. (for 2)	Anatomical studies.
64	Regent Street, W. (Polytechnic.)	Baly, Gladys M. -	23 d.	Design for an overmantel.
65		Watts, Arthur -	23 d. (for 2)	Designs for book illustrations.
66	Regent Street, W. (Polytechnic Evening School).	Elton, Percy Ion -	23 a. (for 3)	Measured drawings of the hall of Eltham Palace.
67	Richmond - - -	Peake, Kathleen Rosa -	16 a.	Monochrome painting of a figure from the antique.
68	Shipley - - -	Ives, Fred -	20	Flowers modelled from nature.
69	Stoke-on-Trent - -	Smith, Margaret Annie -	23 d.	Design for a sgraffito plaque.
70	Sunderland - - -	Cook, Clementina -	8 d.	Study of drapery arranged on an antique figure.
71		Robertson, David -	8 b.1.	Chalk drawing of a head from the cast.
72	Truro - - -	Sherman, Albert J. -	14 b.	View of the interior of a building.
73	Wigan (Free Library - Street Evening Sch'l.)	Moorfield, John Edward -	19 b.2.	Model of a figure from the antique.

BRONZE MEDALS.

Ref. No.	School.	Name.	Subject.	Description.
74	Aberdeen (Gray's School).	McMillan, William -	18 b.	Ornament modelled from the cast.
75		Runcleman, Anna-bella -	23 a.	Measured drawing of a carved oak screen in King's College Chapel, Aberdeen.
76	Ashton-under-Lyne -	George, Helen -	22 d. (for 2)	Studies of historic styles of ornament.

Bronze Medals—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
77	Battersea (Poly-technic).	Andrews, Leonard Gordon	23 d.	Design for printed muslin.
78		Gardiner, Emilie	23 c. (for 2)	Designs for printed muslin.
79		Gray, Naomi S.	23 c. (for 2)	Design for a linoleum border.
80		Harford, Ida	23 c.	Design for a printed muslin hanging.
81		Holden John	23 c.	Design for printed muslin.
82		Simmonds, Alice	23 c.	Design for an embroidered piano front.
83		Smith, Lucy	23 c.	Design for an embroidered piano front.
84		Blair, John O'Neill	23 c.	Design for wall tiles.
85		Duncan, William	23 c.	Design for a book cover.
86		Lepper, Clara Constance	23 c.	Design for a lace scarf-end.
87	Belfast	Megahey, William Henry	23 c.	Design for an alms-dish.
88		Mitchell, Isabella Kathleen	22 b.	Design in outline with tinted ground.
89		Rowan, Nathaniel	23 c.	Design for an embroidered counterpane.
90		Smiley, John	23 c. (for 2)	Design for a damask table-cloth.
91		Allen, Ernest	23 c.	Design for a silver and enamelled casket.
92		Boddington, Edith M.	23 c.	Designs for silver brooches and hat pins.
93		Bolton, Minnie	23 d. (for 2)	Design for an altar cloth.
94		Bunting, May	17 b.	Oil painting of a head from life.
95		Cavenagh, Kathleen	23 c.	Design for a copper tobacco box
96		Eadie, Kate M.	23 d.	Designs for enamelled panels.
97	Birmingham	Girvan, Ednah S.	23 c.	Designs for an enamelled box and hair pin.
98		Green, Charles F.	23 b. (for 3)	Designs for chancel screens.
99		Harper, Ivy E.	22 c.	Studies in lettering.
100		Hides, George E.	23 c.	Designs for silver brooches, cloak-clasp, cross and pendant.
101		Janeck, Marguerite A.	23 c.	Design for a chalice veil.
102		Lacch, Jessie	19 b. 2	Model of a figure from the Temple of "Wingless Victory."
103		Meggs, William H.	23 c.	Designs for silver brooch, button and cloak clasp.
104		Morris, Geraldine	23 d. (for 4)	Designs for book illustrations.
105		Newton, Sidney H.	8 b. 1	Drawings of a hand from the cast.
106		Robins, Rosa	23 c.	Design for a cushion cover.
107		Sa'gisson, Ralph M.	23 d.	Design for a tobacco box.
108		Satchwell, Eleanor B.	19 b. 2	Model of a figure from the Temple of "Wingless Victory."
109		Sershall, George F.	19 b. 2	Model of a figure from the Temple of "Wingless Victory."
110		Stainton, Ernest S.	19 b. 2.	Model of a figure from the antique

Bronze Medals—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
111	Birmingham . . .	Stockwin, Walter J.	23 c.	Design for a copper loving-cup.
112		Willson, Harold .	23 c.	Design for a stained-glass window.
113		Harris, Daisy A. .	22 d. (for 2)	Studies of historic styles of ornament.
114	Birmingham (Moseley Road).	Brockelbank, Laura	23 d.	Design for a agraftito bowl.
115	Blackheath . . .	Parker, Annie .	23 c.	Design for printed muslin.
116		Parkinson, William	19 b. 2.	Model of a figure from the antique.
117	Bloomsbury . . .	Mander, Violet .	14 a.	Flowers painted in water-colours without background.
118		Paine, Constance .	14-23c.	Designs based on a flowering plant.
119	Bradford (Technical College).	Wilshaw, Lionel .	23 c. (for 2)	Designs for woven hangings.
120		Wright, Harry A. .	23 c.	Design for a stencilled hanging.
121	Bristol (Kensington House).	Thatcher, Mabel .	8 c. 2.	Chalk drawing of a figure from the nude.
122	Burnley . . .	Hartley, James .	23 c.	Designs for a silk muffler and dress fabric.
123		Holmes, Emma .	23 c.	Designs for woven hangings.
124	Burslem . . .	Pimlett, Gordon C.	23 c.	Design for majolica tiles.
125	Bury . . .	Gibson, John .	23 c.	Design for a table-cover.
126	Camberwell . . .	Brooks, Beatrice .	14-23 c.	Designs based on a flowering plant.
127		Brooks, Beatrice .	20-23 c.	Modelled designs based on a flowering plant.
128	Campden (Evening School).	Penny, Arthur .	23 d.	Design for an iron dish.
129		Varley, Fleetwood Charles	23 d.	Design for a copper and enamelled mirror-frame.
130	Carlisle . . .	Baxter, James Willson	8 b. 1. (for 2)	Chalk drawings of hands and feet from casts.
131		Halifax, Dora .	19 b. 1.	Model of a head from the antique.
132		Shaw, John Thornley	23 c.	Design for a stencilled fan-cover.
133	Chatham . . .	Brown, Frederick Peter	14 b.	View of the interior of a building.
134	Chiswick . . .	Grimstone, James	22 d. (for 2)	Studies of historic styles of ornament.
135		Galvin, Norah Teresa	23 c. (for 6)	Designs for crochet collar, coffee coat, cape, table-centre and insertions.
136	Cork . . .	Perry Lizzie .	23 c.	Design for an embroidered bed-coverlet.
137		Perry Lizzie .	23 c. (for 2)	Design for an embroidered chasuble.
138	Croydon . . .	Stiles, Dorothy .	19 b. 1.	Model of a head from the antique.
139	Deptford (St. John's Evening School).	Beere, Mary L. .	19 d.	Model of a head from life.
140	Derby . . .	Slater, Caroline M.	22 d. (for 2)	Studies of historic styles of ornament.
141	Dublin . . .	Whelan, William L.	8 d.	Chalk study of drapery arranged on the antique figure.
142	Dundee (Technical Institute).	Revel, John D. .	23 e.	Modelled design for a frieze.
143	Falkirk . . .	Fitzpatrick, Charles	18 b.	Ornament modelled from the cast.
144		Paul, William F. .	19 b. 1.	Model of a head from the cast.
145	Glasgow (Kent Road Art Class).	Brown, John .	23 c.	Design for printed velvet.
146	Glossop . . .	Massey, John William	23 c.	Design for printed cotton.

Bronze Medals—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
147	Hammeramith	Boëtius, J. Oswald	15 a.	Group in oil colours.
148	Hanley	Brain, George	23 d.	Design for a pottery corbel.
149		Simpson, Janet	22 c.	Design for a painted plaque.
150	Hereford	Parlby, Mary Louise	23 e.	Modelled design for carved wood bellows.
151	Heywood	Munro, James Mac Vicar	23 c.	Design for a stencilled decoration.
152	Holloway	Fox, Henry J.	19 b. 1.	Model of a head from the cast in relief.
153		Goff, Bertha L.	23 f.	Modelled design for an alms dish.
154		Richardson, Kate L.	23 c.	Design for printed muslin.
155	Hornsey	Rimington, Florence M.	23 d.	Design for a repoussé silver book-cover.
156		Archer, Lillian	23 f.	Modelled design for a piano-front.
157		Grylls, Hilda	8 d.	Chalk study of drapery arranged on an antique figure.
158	Huddersfield	Blackburn, James W.	23 c.	Design for a damask serviette.
159		Blackburn, James W.	23 c.	Design for woven muslin.
160	Lambeth	McConnell, Jessie M.	23 d.	Designs for book illustrations.
161		Philpot, Glyn Warren	23 d.	Designs for book illustrations.
162		Steel, Gertrude	23 d.	Designs for book illustrations.
163	Lancaster	Wilkinson, John W.	23 c.	Design for bellows.
164		Woolstencroft, Clara	23 c.	Designs for linen d'oyleys.
165	Leeds	Abbott, Thomas H. E.	8 b. 2.	Chalk drawing of a figure from the antique.
166		Bamberger, Percy	8 b. 2.	Chalk drawing of a figure from the antique.
167		Goodman, Abram	23 c.	Design for cretonne.
168	Leicester (The Newarke)	Perkin, Charles	23 c.	Design for printed sateen.
169		Fowkes, Arthur	8 b. 1.	Chalk drawing of a head from the antique.
170		Fowkes, Arthur	8 c. 1.	Chalk drawing of a head from life.
171	Leyton	Smith, George H.	22 a.	Studies of plant treated for design.
172		Fisk, Richard	23 c.	Design for a stencilled wall-hanging and frieze.
173	Limerick	Buckley, Agnes	23 c.	Design for a lace berthé.
174	Lincoln	Mackinder, Arthur	15 a.	Group in oil colours.
175		Thompson, Charles M.	15 a.	Group in oil colours.
176	Liscard	Winter, Daisy A. S.	12 a.	Monochrome painting of ornament from the cast.
177	Liverpool (Mount Street)	Brunton, Violet E.	23 f. (for 3)	Modelled design for a sundial.
178		Buchanan, Mabel	23 c.	Design for an embroidered panel for a fire-screen.
179		Dunlop, Jessie T.	23 c.	Design for a wedding-gown embroidery.
180		Dutoit, Ulysse	8 e.	Time sketches of figures from the nude.
181		Haworth, Charles	8 e. (for 2)	Time sketches of figures from the nude.
182		Haworth, Charles	19 h.	Model of a figure from the nude, in relief.
183		Jones, Frances A.	23 d.	Design for an embroidered cot cover.

Bronze Medals--*continued.*

Ref. No.	School.	Name.	Subject.	Description.
184	Liverpool (Mount Street).	Lloyd, Margaret	23 d. (for 2)	Designs for decorative treatment, stencilled, of historic costumes.
185		Lloyd, Margaret	23 d. (for 3)	Designs for stencilled fan covers.
186		Rogers, Gilbert	8 c. 1. (for 2)	Chalk drawings of hands and feet from life.
187		Rogers, Gilbert	17 c.	Oil painting from the nude figure.
188		Sharpe, Charles W.	23 f.	Modelled design for a bronze drum for the base of a column.
189		Singlehurst, Mary	8 e. (for 2)	Time sketches of figures from the nude.
190		Spicer, Effie L.	8 b. 2.	Chalk drawing of a figure from the antique.
191		Stewart Ethel	123 c. (for 3)	Designs for decorative landscape panels.
192		Waller, Arthur B.	8 e.	Time sketches of figures from the nude.
193		Zettwitz, Christina	8 b. 2.	Chalk drawing of a figure from the antique.
194	Liverpool (University College).	Martin, Caroline Ethel	23 f.	Modelled design for a fountain.
195		Morcom, Joseph Herbert	19 h.	Model of a figure from the nude, in relief.
196		Bailey, Tom H.	23 c. (for 2)	Design for furniture silk.
197		Grimshaw, William E.	23 c. (for 2)	Design for a woven hanging.
198		Hoggins, Norman W.	23 c. (for 2)	Design for a woven hanging.
199	Macclesfield	Moss, Edwin	23 c.	Design for a tile panel.
200		Moss, Edwin	23 c. (for 2)	Design for a woven hanging.
201		Newman, Samuel	23 c. (for 2)	Design for furniture silk.
202		Oldfield, Arthur	23 c.	Design for fire-place tiles.
203	Manchester (Cavendish Street).	Ashworth, Sally G.	17 c.	Oil painting from the nude figure.
204		Croggan, Annie M.	23 c.	Design for a carpet.
205		Leverkus, Elsie B.	14 a.	Flowers painted in water colours without background.
206	Nelson	Leverkus, Elsie B.	15 b.	Group in water colours.
207		Duerden, Harry	23 c.	Design for a woven dress material.
208		Barber, Eva A.	23 c.	Designs for enamelled buckle and button.
209	Newcastle-on-Tyne (Durham College).	Dickson, Louisa M.	23 c.	Design for a repoussé silver book cover.
210		Freeth, Ethel A.	23 c.	Design for a frieze.
211		Hobson, Alice M.	23 c.	Design for a stencilled frieze.
212	Newcastle-under-Lyme.	Longstaff, Mabel	23 c.	Design for a stencilled hanging.
213		Currie John	23 d.	Designs for painted china panels.
214		Aaronstein, Annie	19 b. 1.	Model of a head from the antique.
215	New Cross	Mather, Joseph T.	19 e.	Model of a figure from the nude.
216		Richardson, Maggie	23 d.	Design for an altar-cross.
217		Richardson, Maggie	23 f.	Modelled design for a wall fountain.
218		Riverstone, Josephine	23 d.	Design for a triptych and holy-water vessel.
219		While, Harry S.	19 e.	Model of a figure from the nude.

Bronze Medals—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
220	North Shields (Albion Road, Evening School)	Stephenson, Ida E.	23 c.	Design for a cut linen table cover.
221	Norwich	Day, Lily	23 d.	Design for an embroidered panel for an overmantel.
222	Nottingham	Belfield, Nellie A.	19 b. 1.	Model of a head from the antique.
223		Collier, Louis C.	23 c.	Design for a lace curtain.
224		Dickman, Harry A.	23 b. (for 4)	Design for a town church.
225	Paddington (Wordsworth College Evening School).	Healing, George William	18 c.	Ornament modelled from the flat.
226	Paisley (Technical School Art Class).	Peddle, William F.	19 b. 2.	Model of a figure from the antique.
227	Plymouth (Princess Square).	Johnston, William	23 e.	Modelled design for a colour-glaze tile.
228		Smart, E. Borlase	23 e.	Modelled design for a colour-glazed tile.
229		Stitson, William T.	23 e.	Model design for incrusta surface decoration.
230	Plymouth (Technical School).	Fouracre, Rosalind	23 d.	Design for sgraffito plaque.
231		Keighly, Mabel B.	23 d. (for 2)	Design for a set of embroidered wall-hangings.
232		Purdey, James J.	23 d.	Designs for sgraffito plaques.
233	Preston	Buglass, George Hunter	9 a. (for 2)	Anatomical studies.
234	Reading (College Evening School)	Poulter, Briant Alfred	23 a. (for 3)	Measured drawings of buildings.
235	Regent Street, W. (Polytechnic)	Comber, Gertrude	23 d.	Design for a poster.
236		Sachs, Phyllis G.	23 c.	Designs for a lace-collared scarf-end.
237		Stamp, Winifred L.	23 d. (for 2)	Design for a ball-room frieze.
238	Richmond	Powell, Dorothy Venables	19 b. 2.	Model of figures from the antique.
239	Rochdale	Hartley, Ernest	22 a.	Studies of plants, shells and insects, treated for design.
240		Wheeler, George Walwyn	15 a.	Group in oil colours.
241		Slade, J. Gertrude	23 c.	Designs for book illustrations.
242	Salford	Storey, Annie	20	Foliage modelled from nature.
243	Scarborough	Clarke, Richard Edward	23 c.	Designs for colour prints.
244		Clarke, Richard Edward	23 c. (for 2)	Designs for book illustrations.
245		Froggatt, Hilda M.J.	20	Foliage modelled from nature.
246	Sheffield	Petch, Joseph B.	23 f.	Modelled design for a challenge cup.
247		Tory, H. Alfred	19 b. 2.	Model of a figure from the antique.
248	Stepney (People's Palace Evening School)	Ware, Edmund T. W.	23 c.	Designs for jewellery.
249		Ware, Edmund T. W.	23 c.	Designs for silver work.
250	Stoke-on-Trent	Willshaw, George	23 c.	Design for wall tiles.
251	Stroud	Sansome, Charles	10 b.	Architectural sketches of details of churches.
252	Sunderland	Bannister, Henry	23 c.	Design for a stencilled frieze.
253		Cook, Clementina	8 c. 1. (for 2)	Chalk drawings of hands from life.
254		Prosser, Muriel	12 a.	Monochrome painting of ornament from the east.
255		Smart, Kate	15 b.	Group in water colours.

Bronze Medals--*continued.*

Ref. No.	School.	Name.	Subject.	Description.
256	Taunton - - -	Hammett, Lydia C.	23 c. (for 5)	Designs for lace collarettes, collar-band, yokes, scarf-ends, insertions and handkerchief border.
257	Tottenham - - -	Hughes, Charles -	23 c.	Design for a copper and silver plaque.
258	Walthamstow - - -	Baxter, Ethel - -	15 b.	Group in water colours.
259	West Bromwich -	Clift, Ada M. - -	23 c.	Design for an embroidered linen table cloth.
260		Green, Henry - -	19 e.	Model of a figure from the nude.
261		Keast, Harry - -	19 b. 2	Model of a figure from the antique.
262		Todd, Frank - -	8 b. 2	Chalk drawing of a figure from the cast.
263	West Ham - - -	Upton, Arthur - -	23 g. (for set)	Measured drawings of a high speed shaft governor.
264		Cook, Thomas - -	23 c-d. (for 2)	Designs for a mosaic frieze and pavement.
265		Trent, Newbury Abbott	23 c.	Design for a clock case.
266		Holliday, Ada - -	19 b. 1	Model of a head from the cast.
267	Winchester - - -	Sawyer, Harold S.	23 a. (for 4)	Measured drawings of Castle Hall, Winchester.
268	Worcester - - -	Nicholls, Emily -	23 c.	Design for an embroidered bed-spread.
269		Pierpoint, Stanley -	23 c.	Design for a damask table-cloth.
270		Seabright, Richard	14 a.	Flowers painted in water colours without background.

NATIONAL BOOK PRIZES.

Ref. No.	School.	Name.	Subject.	Description.
271	Aberystwyth (Lewis Terrace Evening School).	Hackney, Lorrie -	14-22	Designs based on a flowering plant.
272	Banbury - - -	Jones, John William	22 e.	Study in lettering.
273		Potts, Bessie - -	23 a. (for 4)	Measured drawings of St. Mary's Church, Bloxham.
274		Madden, Kathleen Mary	23 c.	Design for a lace dress-yoke.
275	Battersea (Poly-technic).	Andrews, Leonard Gordon	10	Studies of plant form.
276		Andrews, Leonard Gordon	22 e.	Studies in lettering.
277		Beese, Clifford -	22 a.	Studies of flowers treated for design.
278		Broström, Rasmus -	23 c.	Design for a wall paper.
279		Huggill, Arthur -	23 c.	Design for a ceiling paper.
280		Huggill, Arthur -	23 c.	Design for a wall paper.
281		Huggill, Henry -	23 c.	Design for a wall paper.
282	Belfast - - -	Campbell, John Patrick	23 c.	Design for an illuminated tablet.
283		Ritchie, Alice Lillian	15 a.	Group in oil colours.
284		Shields, Sarah -	15 a.	Group in oil colours.
285	Bilston - - -	Cooper, Alfred -	15 a.	Group in oil colours.
286	Birkenhead - - -	Cooper, Florence Jane	8 b. 2.	Chalk drawing of a figure from the antique

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
287	Birmingham	Awdry, Margaret J.	23 c.	Designs for silver pendants and waist clasp.
288		Butler, E. Gertrude-	23 c.	Design for a leather book-cover.
289		Cavenagh, Kathleen	23 c.	Designs for silver brooches and lace-pin.
290		Cooper, Annie Clara	16 a.	Monochrome painting of a figure from the Temple of "Wingless Victory."
291		Cotton, Ernest W.	23 c.	Designs for silver buttons.
292		Fowler, Harry R.	23 c.	Design for a panel in frame, copper and enamel.
293		Goldsbrough, Francis	23 a. (for 2)	Measured drawings of the porch to Berkswell Church.
294		Goldsbrough, Francis	23 b. (for 3)	Design for a bachelor's country-house and stables.
295		Holloway, Arthur E.	23 c.	Design for a jewel box in leather.
296		Ivens, Dorothea	8 d.	Studies of drapery arranged on the living model.
297		Kay, Ida L.	23 d.	Design for a carved ivory comb.
298		Lates, William B.	23 b. (for 2)	Design for a bachelor's country-house in Leicestershire.
299		LeRoy, Ada M.	23 c.	Design for an embroidered table-cloth.
300		Margetson, Anthony J.	23 b.	Design for a church-yard cross.
301		Marris, Irma R.	17 c.	Oil painting from the nude figure.
302		Newton, Sidney H.	8. c. 1.	Drawing of a head from life.
303		Pool, Agnes I.	23 c.	Design for a necklet and pendant.
304		Pool, Agnes I.	23 c.	Designs for silver and enamelled clasp and bracelet.
305		Rope, Margaret A.	19 l.	Models of hands and arms, from life, in relief.
306		Sanders, Joseph N.	8. c. 2.	Chalk drawing of a figure from the nude.
307		Satchwell, Eleanor B.	19 l.	Models of hands and arms from life, in relief.
308		Seymour, George E.	19. b. 2.	Model of a figure from the antique.
309		Stubbs, Anne G.	23 c.	Designs for ivory box and serviette rings.
310		Stubbs, Anne G.	23 d.	Design for a coloured gesso mirror-frame.
311		Teale, Arthur P.	23 b.	Design for a small country house.
312		Thomas, George F.	23 b. (for 4)	Design for a country church.
313		Webb, Mildred	23 c.	Designs for brass and copper bowls.
314		Wigley, William E.	8. c. 1.	Drawing of a head from life.
315		Wilkinson, Norman	23 d. (for 2)	Design for a triptych.
316		Wilson, Harold	23 b.	Design in outline with tinted ground.
317	Birmingham (Con-way Road)	Penny, Caroline	28 c.	Design for a stencilled hanging.
318	Birmingham (Dud-leigh Road)	Gollins, Thomas	23 c.	Design for a silver necklace.
319	Birmingham (Moseley Road)	Sanders, Alfred E.	23 c.	Design for a nursery wall-paper.
320		Patrick, Annie G.	22 d. (for 2)	Studies of historic styles of ornament.
321		Hodgetts, Henry W.	19. b. 2.	Model of a horse from the cast.
322	Birmingham (Victoria Street)	Prince, Sidney G.	19 c.	Model of a figure from the flat, in relief.
323	Blackburn	Burton, William Arthur	20-23 e.	Modelled designs based on a flowering plant.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
324	Blackheath	Adams, Katharine	23 c.	Design for a ceiling paper.
325		Adams, Katharine	23 c.	Design for a wall-paper and frieze.
326		Baker, Frances	23 c.	Designs for printed muslins.
327		Bogle, Evelyn	23 c.	Design for a wall-paper.
328		Morris, Elizabeth C.	23 c.	Design for an embroidered cushion cover.
329	Blossbury	Newton, Kathleen M.	23 c.	Design for a wall-paper.
330		Burgess, Eliza	17 (for 2)	Water colour paintings of hands and feet from life.
331		Watson, Rosamond	14 b.	View of the interior of a building.
332		King, Eleanor Gertrude	14-23 c.	Designs based on a flowering plant.
333		Laycock, Frank P.	15 a.	Group in oil colours.
334	Bradford (Technical College).	Myers, Hilda	23 c.	Design for an embroidered table-cloth.
335		Smith, Charles H.	23 c. (for 2)	Design for a stencilled hanging.
336		Stewart William	23 c. (for 4)	Designs for dress and drapery silks.
337	Brighton	Biddle, Ethel	8 b. 2.	Chalk drawing of a figure from the antique.
338	Bristol (Kensington House).	Fullerton, James Basil	23 d.	Designs for silver jam-dishes.
339		Wedmore Margaret	20	Foliage modelled from nature.
340		Abraham, Gertrude Emily Annie	17 c.	Monochrome painting from the nude figure.
341	Bristol (Queen's Road)	Bush, Frederick Francis	8 b. 2.	Chalk drawing of a figure from the antique.
342		Derrick, Thomas	8 e. (for 2)	Time sketches of figures from the nude.
343		Guiley, Catherine Biggs	17 b.	Oil painting of a head from life.
344	Burnley	Jebb, Kathleen Mary	8 c. 2.	Chalk drawing of figure from the nude.
345		Halstead, Andrew	23 b. (for 12)	Design for a museum and art gallery.
346		Whitehead, William Marlborough	23 c. (for 2)	Design for a woven-hanging.
347		Wilkinson, James A.	23 c.	Design for a woven-hanging.
348		Allen, Harry	23 c.	Designs for dinner plates.
349		Gleaves, Percy	8 c. 2.	Chalk drawing of a figure from the nude.
350	Burslem	Parr, Harry	20-23 e.	Modelled designs based on a flowering-plant.
351		Parr, Harry	23 c.	Designs for china candle-sticks.
352		Parr, Harry	23 d.	Designs for pottery panels for an alms-table.
353		Phillips, Francis Van H. Allan	23 c.	Designs for plate, cup and saucer.
354		Skinner, James	23 c.	Design for dado tiles.
355	Burton-on-Trent	Baxter, Constance M.	22 d. (for 2)	Studies of historic styles of ornament.
356	Camberwell	Evans, Rose	23 c.	Design for an embroidered cushion-cover.
357		Hornblower, Florence	23 d.	Designs for a casket, card-case, and needle-work case, in leather.
358		Kell, Violet B.	23 d. (for 3)	Designs for panels for wall decoration.
359		Lush, Mabel	23 c.	Designs for embroidered linen satchet, glove-case and bag.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
360	Camberwell . . .	Metcalfe, Edward .	23 c.	Designs for leather book-covers.
361		Eye, Francis D. .	23 c.	Designs for leather book-covers.
362		Westrope, Edmund .	23 c.	Designs for leather book-covers.
363	Cambridge . . .	Bartholomew, Frances Maud	23 c.	Design for a leather book-cover.
364	Campden (Evening School).	Cameron, Arthur .	23 c.	Design for an enamelled pin-box.
365	Cannock (Evening School).	Bird, Arthur . .	23 g. (for set)	Measured drawings of an eccentric, injector and blow-off cock.
366		Edge, John Charles .	23 g. (for set)	Measured drawings of an escape valve and foot-step bearing.
367		Jellyman, Ernest James.	23 g. (for set)	Measured drawings of a blow-off cock and injector.
368		Rollaston, David .	23 g. (for set)	Measured drawings of valves.
369		Shrigley, Jabez .	23 g. (for set)	Measured drawings of governor details.
370	Cardiff . . .	Jenkins, Albert Benjamin	8 b. 1.	Chalk drawing of a head from the antique.
371		Baxter, James Wilson	14 a.	Fruit and foliage painted in water colours without background.
372		Baxter, James Wilson	22 a.	Studies of birds treated for design.
373		Baxter, James Wilson	23 c.	Design for a stencilled frieze.
374	Carlisle . . .	Corbett, Christina .	14 b.	View of the interior of a building.
375	Chancery Lane (Birkbeck Institute).	Corbett, Christina .	23 a. (for 2)	Measured drawings of a screen in Carlisle Cathedral.
376		Hetherington, Annie R.	14-23 c.	Designs based on a flowering plant.
377		Hilton, Alfred E. .	23 d.	Design for a book illustration.
378		Ledward, Gilbert .	23 c. (for 2)	Designs for cups, saucers and plates.
379		Payne, Bertram .	22 d. (for 2)	Studies of historic styles of ornament.
380	Chelsea . . .	Smith, Charles .	23 d.	Design for an Italian chimney-piece.
381	Cheltenham . . .	King, William Charles	19 b. 2.	Model of a figure from the antique.
382	Chichester . . .	Johnson, Frances Winifred.	22 a.	Studies of plants treated for design.
383	Chiswick . . .	Gutteridge, Reginald F.	23 b.	Design for a church on a hill-side.
384		Gutteridge, Reginald F.	23 b.	Design for a country vicarage.
385	Christchurch (Evening School).	Lobley, Lily . .	23 c. (for 2)	Designs for dress trimmings and borders.
386	Clapham . . .	Burney, Dorothy .	8 c. 1.	Chalk drawing of a head from life.
387		Taylor, W. Maud .	17 b.	Oil painting of a head from life.
388		Tebay, Bertha . .	8 c. 2	Chalk drawing of a figure from the nude.
389	Coalbrookdale . . .	Castle, Horace Faulkner.	22 a.	Studies of birds treated for design.
390	Cork . . .	Fahey, Laura . .	23 c. (for 8)	Designs for crochet cloak trimmings, pelerines, collar-ettes, etc.
391		Tobin, Jeanie . .	23 c. (for 2)	Designs for lace handkerchief, neck band, and trimmings and for crochet night-dress sachet.
392	Croydon . . .	Palce, Philip . .	9 a. (for 2)	Anatomical studies.
393	Darwen . . .	Holden, Richard .	23 c.	Design for a woven cotton fabric.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
894	Dover - - -	Duogate-Brown, Margaret	23 c.	Design for a lace chalice veil.
895		Seaward, Laura	8 c. 1. (for 2)	Chalk drawings of hands and feet from life.
896		Wyness, Lottie H.	19 b. 2.	Model of a figure from the antique.
897	Dublin - - -	Rigney, Francis J.	23 c.	Designs for copper and silver work with enamels.
898	Dundee (Technical Institute).	Kelway, Meta	22 b.	Design in outline with tinted ground.
899	Exeter - - -	Tupinan, Bessie	22 a.	Studies of shells treated for design.
400	Falkirk - - -	Hotchkiss, James D.	18 b.	Ornament modelled from the cast.
401	Fenton - - -	Quirk, Frank	23 d.	Design for a poster.
402	Gainsborough (Britannia Ironworks Evening School).	Wheeler, Herbert	23 h. (for set)	Design for an electric stop-valve.
403	Glasgow (Dalmarock Art Class).	Miller, George	23 c.	Design for a rug.
404	Glossop - - -	Potts, Walter	23 e.	Modelled design for an embossed wall-filling.
405	Gloucester - - -	Iredale, Athelstan	23 b. (for 4)	Design for a small country house.
406		Rainger, Herbert	23 b. (for 8)	Design for a village club and entertainment hall.
407	Gosport (Technical School Evening Sch.)	Wise, Percy Arthur	15 b.	Group in water colours.
408	Great Grimsby - -	Scoffin, Charlotte E.	20-23 e.	Modelled designs based on a flowering plant.
409	Halifax - - -	George, Arthur H.	23 c.	Design for a Wilton carpet.
410	Hammersmith - -	Bareham, Harold	23 c.	Design for woven tapestry.
411		Gregory, Christine	19 d.	Model of a head from life.
412	Handsworth - - -	Small, Janet	23 c.	Design for an embroidered table-centre.
413	Hanley - - -	Beck, Minna	23 d.	Design for bath-room tiles.
414		Budd, Herbert	8 b. 2.	Chalk drawing of a figure from the cast.
415		Gibb, John	18 b.	Ornament modelled from the cast.
416		Plant, James	19 b. 1.	Model of a head from the antique.
417	Heckmondwike (Evening School).	Gotobed, Harold	23 c.	Design for an Axminster rug.
418	Hereford - - -	Dutson, Ellen S.	8 d.	Chalk study of drapery arranged on an antique figure.
419	Heywood - - -	Partington, Cuthbert	23 c.	Design for printed muslin.
420	Holloway - - -	Courtauld, Catherine	19 d.	Model of a head from life.
421		Foster, Annie	19 b. 2.	Modelled figures in relief.
422		Goff, Bertha L.	19 f.	Modelled study of drapery arranged on the figure.
423		Perrott, Mary Gordon.	10 b.	Plant drawing, shaded.
424	Hornsey - - -	Richardson, Kate L.	23 c.	Design for printed muslin.
425		Taylor, Horace C.	8 b. 2.	Chalk drawing of a figure from the antique.
426		Blareau, Amy	23 c.	Design for an embroidered cushion-cover.
427	Huddersfield - -	Brown, Amy	23 c.	Design for a hanging.
428		Lindquist, Edith	23 f.	Modelled design for a panel.
429	Huddersfield	Blackburn, James W.	23 d.	Design for a tile panel.

National Book Prizes--*continued.*

Ref. No.	School.	Name.	Subject.	Description.
430	Huddersfield	Maraden, Willie	23 c.	Designs for cups and saucers.
431	Hull	Bannister, Ethel M.	23 c.	Design for a gesso panel.
432		Somerscales, Robert	10 b. (for 2)	Plant drawing, shaded.
433		Forbes, John D.	23 a. (for 2)	Measured drawings of a steeple.
434	Inverness (Art Class)	Horton, William Hy.	23 c.	Designs for carpets.
435	Kidderminster	Scott, Arthur E.	23 c.	Design for an Axminster carpet.
436		Kelly, Lizzie	23 c.	Design for a lace scarf-end.
437		Keyes, Cecilia	23 c. (for 2)	Designs for a lace handkerchief and lappet.
438	Lambeth	Barrington, Mary Agnes.	8 b. 2.	Chalk drawing of a figure from the antique.
439		Brodie, Gertrude	22 a.	Study of a pelican treated for design.
440		Finch, Beale	23 d.	Designs for book illustrations.
441		Smith, Herbert	8 c. 1.	Chalk drawings of a head, hand and foot from life.
442		Smith, Herbert	22 e.	Studies in lettering.
443	Lambeth (Hackford Road Evening School).	Smith, Herbert	23 a.	Measured drawings of the north-west doorway of St. Saviour's Cathedral, Southwark.
444		Spark, Adelaide	19 d.	Model of a head from life.
445		Oakahett, Gertrude	23 e.	Modelled design for lincresta.
446		Dickinson, Thomas	23 c.	Design for a damask serviette.
447		Cliff, Ethel	8 c. 2.	Chalk drawing of a figure from the nude.
448	Lancaster	Godson, John Barclay.	22 d. (for 2)	Studies of historic styles of ornament.
449		Hankey, Margaret	23 c.	Design for a wall-paper.
450		Lamb, William Henry	8 c. 2.	Chalk drawing of a figure from the nude.
451	Leeds	Lavington, Clara	23 c.	Design for a lace fan.
452		Millard, Olive	23 c. (for 4)	Designs for lace insertions, sash end and tie ends.
453		Porteous, Nona C.	14-22	Designs based on a flowering plant.
454		Waddington, Annie	12 a.	Monochrome painting of ornament from the cast.
455		Day, Sidney R.	23 a. (for 2)	Measured drawings of an oak screen in St. John's church Leeds.
456	Leeds (Working Men's Inst. Evening School.)	Betty Thomas	22 d. (for 2)	Studies of historic styles of ornament.
457		Davis, Florence M.	8 d.	Chalk studies of drapery arranged on the living model.
458		Eaton, Charles W.	23 a. (for 2)	Measured drawings of a house in Friar Lane, Leicester.
459		Emerson Robert J.	23 c.	Modelled designs for tiles.
460		Gimson, Alice	23 c.	Designs for jewellery.
461	Leicester (The New-arks).	Meech, Harry W.	23 b. (for 5)	Design for a bank in a provincial town.
462		Nott, George	23 a. (for 2)	Measured drawings of a house in Friar Lane, Leicester.
463		Roberts, Edgar A.	22 a.	Studies of flowers treated for design.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
464	Lichfield (Evening School).	Frost, Gertrude	23 c.	Design for a carved wood overmantel frame.
465	Lincoln	Harrison Florence E.	22 d. (for 2)	Studies of historic styles of ornament.
466		Mackinder Arthur	23 c.	Design for a poster.
467	Liscard	Le Maistre, Mabel	22 a.	Studies of birds treated for design.
468	Liverpool (Mount Street).	Anderson, Elsie J.	23 d.	Design for a stencilled frieze.
469		Bennie, John A. A.	8 e. (for 2)	Time sketches of figures from the nude.
470		Brunton, Violet E.	19 f.	Modelled drapery study.
471		Brunton, Violet E.	23 d.	Design for a memorial tablet.
472		Butler, Harry	8 c. 1.	Chalk drawings of hands from life.
473		Dickinson, Dulce	17 c.	Oil painting from the nude figure.
474		Dickinson, Dulce	23 d.	Design for a schoolroom wall-panel.
475		Dodd, Albert W.	17 c.	Oil painting from the nude figure.
476		Dodd, Albert W.	17 c.	Oil painting from the nude figure.
477		Fisher, Katie	23 f. (for 2)	Modelled designs for panels.
478	Liverpool (University College).	Laverock, Florence	23 c. (for 3)	Design for nursery decoration.
479		Rawlins, Olivia	19 e.	Model of a figure from the nude.
480		Read, Constance	15 a.	Group in oil colours.
481		Sharpe, Charles W.	17 c.	Oil painting from the nude figure.
482		Walker, Jessica C.	23 d.	Design for an embroidered table-centre.
483		Waller, Arthur B.	23 c.	Design for a printed hanging.
484		Waller, Arthur B.	23 c.	Design for a stencilled frieze.
485		Martin, Caroline	19 e.	Model of a figure from the nude.
486		Martin, Caroline	19 h.	Model of a figure from the nude, in relief.
487	Liversedge (Evening School).	Sowden, George	14-23 c.	Designs based on a flowering plant.
488	Macclesfield	Walter.		
489		Bailey, Tom H.	23 c.	Design for furniture silk.
490	Maidenhead	Tubb, Fanny	23 c.	Design for a lace table-centre.
491		Ford, Frank	23 c. (for 2)	Design for an electric light fitting.
492	Manchester (Cavendish Street).	Matthews, Fred	23 c.	Design for a wrought-iron gate.
493		Roberts, Walter W.	23 c.	Design for a wrought-iron gate and fence.
494		Foster, Stanley M.	14 a.	Flowers painted in water colours without background.
495		Hill, Charles F.	22 d. (for 2)	Studies of historic styles of ornament.
496		Reburn, Lillian	23 c.	Design for a fan.
497	Manchester (Sackville Street Evening School).	Senior, Oliver	23 d. (for 2)	Design for a wall-panel.
498		Smart, Edgar R.	23 c.	Design for a tile panel.
499		Wright, Gertrude E.	19 e.	Model of a figure from the nude.
500		Atherton, Peter	23 c. (for 2)	Design for cotton damask.
		Carr, John Duncan	23 c.	Design for a silk fabric.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
501	Manchester (Sackville Street Evening School).	Taveira, Antonio A. M.	23 c.	Design for silk dress fabric.
502	Merton (Evening School). ¹	Howling, William Henry.	23 a. (for 2)	Measured drawings of a wrought-iron gate at the Church House, Merton.
503	Morecambe	Wild, Arthur	23 c.	Design for a hanging.
504		Barber, Mary	23 c.	Design for an enamelled box.
505		Burnup, Winifred E.	23 c.	Design for a stencilled hanging.
506		Davies, Elizabeth	23 d.	Design for a book illustration.
507		Dickson, Louisa M.	23 c.	Design for illuminated lettering.
508		Halvorsen, Hilda	23 c.	Design for a silver necklace.
509		Marchbank, Elizabeth Vickers.	23 c.	Design for a silk fabric.
510		Moreton, Helen E.	16 a.	Monochrome painting of an animal's head from the cast.
511	Newcastle-on-Tyne (Durham College).	Naylor, Elizabeth Flinders.	23 d. (for 2)	Design for a decorative panel.
512		Newbiggin, Alice M.S.	23 c. (for 2)	Designs for tray, buckle and button in copper and enamels.
513		Slater, Eleanor	23 c.	Design for illuminated lettering.
514		Coulam, Bertram	23 e.	Modelled design for a fruit plate.
515		Coulam, Bertram	23 e.	Modelled design for a tile.
516		Apel, Gertrude	23 c.	Designs for book illustrations.
517		Bourne, Emma G.	23 c.	Designs for silver-gilt chalice and paten.
518	New Cross	Butcher, George L.	23 c.	Design for a silver and enamelled censer.
519		Churchward, George C.	19 e.	Model of a figure from the nude.
520		Clark, A. Evelyn	23 e.	Modelled design for the head of a water-pipe.
521		Crow, Emilie A. S.	23 c.	Design for a silver jewel casket.
522		Evans, Anita C.	14-22	Designs based on a flowering plant.
523		Lawman, Mary A.	23 c.	Design for a silver claret-jug.
524		Neve, Elsie W.	23 d. (for 2)	Designs for colour prints.
525		Riverstone, Josephine.	23 d.	Design for a jewel casket in silver and enamel.
526		Snow, Dorothy M.	23 c.	Design for an embroidered cushion cover.
527		Straus, Pauline	23 c.	Design for silk tapestry.
528	Northampton	Bunting, Edward H.	15 b.	Group in water colour.
529	North London	Cooper, Laura	23 c.	Design for cretonne.
530		Grant, Mary B.	19 b. 2.	Modelled figures in relief.
531		Scott, Selina	23 c. (for 2)	Design for a hanging cabinet.
532	Norwich	Day, Lily	23 d.	Design for a cut linen panel.
533		Mannings, Agnes M.	14 b.	View of the interior of a building.
534	Nottingham	Barber, Bernard	23 c.	Design for a lace curtain.
535		Bell, Thomas B.	8 c. 2.	Chalk drawing of a figure from the nude.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
536	Nottingham	Butler, Frank F. -	23 c.	Designs for stained-glass windows.
537		Harper, Edith F. -	23 c.	Design for a stencilled cushion cover.
538		Lake, Harry A. -	19 e.	Model of a figure from the nude.
539		Parsons, Samuel F. -	23 b. (for 3)	Design for a country house.
540		Richards, Eugenie M. K.	23 d.	Designs for majolica plates.
541		Richards, Eugenie M. K.	23 d. (for 2)	Designs for illustrations of a child's book.
542		Richards, Eugenie M. K.	23 d. (for 2)	Designs for posters.
543		Richards, Eugenie M. K.	23 d. (for 4)	Designs for colour prints for children's books.
544		Richards, Eugenie M. K.	23 d. (for 5)	Designs for the decoration of a nursery.
545		Sands, William E. -	23 a.	Measured drawings of a chancel screen in All Saints' Church, Stralley.
546		Spring, Cecil A. A. -	23 c.	Design for an Axminster carpet.
547		Thoms, William G. -	23 b. (for 2)	Design for a town club.
548		Wells, Lella G. -	8 c. 1. (for 2)	Drawings of hands from life.
549		Yorke, Harry W. -	23 c.	Design for a lace curtain.
550	Nottingham (Brierley Street Evening School).	Pegg, William H. -	23 c.	Design for a lace fan.
551	Oldham	Kershaw, Joseph F.	20	Foliage modelled from nature.
552		Shepley, Ada -	23 c.	Designs for lace d'oyleys.
553	Paddington (Wordsworth College Evening School).	Hoaling, George William.	23 e.	Modelled design for a frieze.
554	Paigley (Technical School Science Class)	Russell, James -	23 h. (for 2)	Design for a single-screw channel steamer.
555		Babb, Florence K. -	20	Flowers modelled from nature.
556		Babb, Florence K. -	23 e.	Modelled design for tiled dado-panel.
557		Bickle, Christine -	23 e.	Modelled design for a majolica glaze tile.
558	Plymouth (Princess Square).	Koch, Hugo W. R. -	23 e.	Modelled design for a wall filling.
559		Koch, Hugo W. R. -	23 f.	Modelled designs for biscuit stamps.
560		Reynolds, Owen -	23 e.	Modelled design for wall decoration.
561		Sluman, William -	18 b.	Ornament modelled from the cast.
562		Watts, Harold -	23 e.	Modelled design for a wash-stand panel.
563		Allen, Irene -	23 c.	Design for a brass repoussé plaque.
564	Plymouth (Technical School).	Allen, Wilmot E. -	23 f.	Modelled design for a panel.
565		Beal, Herbert G. -	23 c.	Design for painted wall-tiles.
566		Beal, Herbert G. -	23 e.	Modelled designs for tiles.
567		Brodigan, Madge -	23 d.	Design for an embroidered triptych.
568		Crabbe, Lillian -	23 d.	Design for a painted silk fan.
569		Hodge, David H. -	23 c.	Design for painted wall-tiles.
570	Preston	Miles, Clara A. -	23 c.	Design for a waist-belt.
571		Livesey, Fred -	8 d.	Chalk studies of drapery arranged on antique figures.

National Book Prizes—*continued*.

Ref. No.	School.	Name.	Subject.	Description.
572	Putney - - -	Burrows, Frederick	23 c.	Design for a wall-paper.
573		Pritchard, Edith -	15 a.	Group in oil colours.
574		Angell, Aubrey -	23 c.	Design for a lace table-cloth.
575		Baly, Gladys M. -	22 d.	Studies of historic styles of armour.
576	Regent Street, W. (Polytechnic)	Perrett, Henry -	23 d.	Design for gesso panels for an oak coffer.
577		Perrott, Mary -	14 a.	Flowers painted in water colours without background
578		Sachs, Phyllis, G. -	23 c.	Design for a lace dress-yoke.
579		Stamp, Winifred, L.	22 d.	Studies of historic styles of armour.
580	Regent Street, W. (Polytechnic Evening School)	Stamp, Winifred L. -	23 d.	Designs for colour prints.
581		Wadham, Millicent -	19 d.	Model of a head from life.
582		Elton, Percy Ion -	23 b. (for 3)	Design for a town church.
583		Meier, Albert Neville	23 (for 4)	Drawings of carriages.
584	Rotherham - - -	Blackshaw, Francis Garth	19 b. 1.	Model of an animal's head from the cast.
585		Foster, Harris -	18 b.	Ornament modelled from the cast.
586		Foster, Herbert -	19 b. 1.	Model of an animal's head from the cast.
587	Rugby (Barby Road Evening School)	Carter, William -	23 a.	Measured drawing of the Narthex, Rugby School Chapel.
588		Carter, William -	23 a. (for 2)	Measured drawings of the tomb of Sir Thomas and Margaret Cave, Stanford Church.
589	St. Albans - - -	Hill, Nellie -	15 b.	Group in water-colours.
590		Hill, Nellie -	22 a.	Studies of flowers treated for design.
591	St. Helen's (Gamble Institute Evening School)	Tunstall, John -	23 g. (for set)	Measured drawings of a compound high-speed engine.
592	Salford - - -	Cranwill, Mia -	23 c.	Designs for finger-plates and door-knobs.
593		Wood, Francis Geo.	15 b.	Group in water colours.
594	Salisbury - - -	Gummer, Maude Lucia	19 b. 1	Model of a head from the antique.
595		Jones, Frank -	23 b. (for 6)	Design for a town mission-church and hostel for a religious order.
596	Scarborough - - -	Lendis, Hannah M. -	10	Studies of plant form.
597		Whitfield, Alice -	23 c.	Designs for book illustrations.
598		Hall, Harry C. -	19 b. 2	Model of a figure from the antique.
599	Sheffield - - -	Hopper, Walter -	23 c.	Designs for a copper brooch and buckle.
600		Morton, Arthur -	22 d. (for 2)	Studies of historic styles of ornament.
601		Morton, Arthur -	23 f.	Modelled design for a challenge cup.
602		Niven, James T. -	8 b. 1. (for 2)	Drawings of hands and feet from casts.
603	Scarborough - - -	Nutt, Elizabeth S. -	22 d. (for 2)	Studies of historic styles of ornament.
604		Petch, Joseph B. -	23 c.	Designs for door furniture.
605		Stansfield, Herbert, B.	23 c.	Designs for escutcheons and lock-plates.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
606	Shipley - - -	Greenwood, John F.	14-22	Designs based on a flowering plant.
607	South Shields (Westoe Road Evening School).	Miller, Lynn - -	15 a.	Group in oil colours.
608	Southwark (Polytechnic Evening School).	Miller, Guy - -	23 d.	Design for a stained-glass window.
609	Stafford - - -	Eaton, Charles - -	23 c.	Design for a stencilled frieze.
610		Geddes, Elijah - -	22 a.	Studies of birds treated for design.
611	Stepney (People's Palace Evening School).	Ware, Edmund T. W.	23 c.	Design for a brass card-tray.
612		Fleet, Hilda Josephine	23 c.	Design for wall tiles.
613	Stoke-on-Trent - -	Henk, Ada - -	23 c.	Design for a cut linen tea-cloth.
614		Latchford, John Henry.	23 c.	Design for a plate.
615		Penson, Edwin -	23 c.	Design for a plate
616	Stroud - - -	Franklin, Harry	8 b. 1.	Chalk drawing of a head from the antique.
617		Bannister, Henry -	11-23	Monochrome painting of ornament on a coloured ground.
618		Cook, Clementina -	11-23	Monochrome painting of ornament on a coloured ground.
619		Cook, Clementina -	19 b. 1.	Model of a head from the cast.
620	Sunderland - -	Cook, Clementina -	22 a.	Studies of flowers treated for design.
621		Crompton, Oswald -	8 e.	Time sketches of figures from the nude.
622		Crompton, Oswald -	9 a. (for 2)	Anatomical studies.
623		Fisher, Alfred - -	8 b. 1.	Chalk drawings of details from casts.
624		Kidd, Arthur - -	23 c.	Design for an ornamental plate.
625		Kitta, Emilie Maud -	12 a.	Monochrome painting of ornament from the cast.
626		Morton, Marion -	16 a.	Monochrome painting of a ram's head from the cast.
627	Swindon - - -	Robertson, David -	8 c. 2.	Chalk drawing of a figure from the nude.
628		Webster, Charles William	12 a.	Monochrome painting of ornament from the cast.
629		Daniels, Charles James	22 d. (for 2)	Studies of historic styles of ornament.
630		Mason, Edith - -	23 c.	Designs for lace insertions and spot patterns.
631	Taunton - - -	Symonds, Percival S.	23 c.	Design for a damask serviette.
632	Wakefield - - -	Taylor, Isaac W. -	22 a.	Study of a plant treated for design.
633	Walker (Evening School).	Pearson, Thomas -	23 h. (for set)	Designs for a propeller and thrust block.
634	Walsall - - -	Clark, Leopold W. M.	23 c.	Design for a damask serviette.
635	Walthamstow - -	Casey, Annie - -	15 b.	Group in water colours.
636		Quelch, Hilda Crowther.	23 c.	Design for a damask serviette.
637		Browton, Jessie M. -	23 c.	Design for a stencilled hanging.
638	Watford - - -	Browton, Jessie M. -	23 c.	Design for printed mullin.
639		James, Amy - -	23 c.	Design for a stencilled hanging.
640		Smith, Maud Rose -	23 c.	Design for a stencilled hanging.
641	Wellington (New Zealand).	Alcorn, Margaret -	23 c. (for 2)	Design for stencilled cushion cover.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
642	West Bromwich -	Cooke, Nellie M. -	8 b. 2.	Chalk drawing of a figure from the antique.
643		Todd, Frank -	23 d.	Design for a book illustration.
644		Wakeman, Frank	23 h.	Design for a locomotive water tube boiler.
645	Weston-super-Mare -	Brockhurst, Harry -	23 a. (for 4).	Measured drawings of the Chapter House, Wells Cathedral.
646	Wigan (Free Library Street Evening School).	Nutt, Lucy -	22 b.	Design in outline with tinted ground.
647		Tickle, John Wilson	22 b.	Design in outline with tinted ground.
648	Winstford - - -	Griffiths, Philip John	23 d.	Design for a damask table-cloth.
649		Brettell, Frederick -	23 c.	Design for a stencilled hanging.
650		Danks, Amy F. -	23 c.	Design for a stencilled hanging.
651		Hill, William A. -	23 c.	Design for a stencilled hanging.
652		Ife, Maud -	23 d.	Design for a stencilled frieze.
653		Ingram, Joseph H. -	23 c.	Design for a casket.
654		Moore, George -	22 d. (for 2).	Studies of historic styles of ornament.
655	Wolverhampton -	Robinson, George H. T.	23 b. (for 7).	Design for a town hall.
656		Sadler, Horace J. -	23 c.	Design for a stencilled hanging.
657		Tatlow, Ester E. -	23 d.	Design for a processional cross.
658	Woolwich (Maxey Road Day Classes).	Catt, Harold Clive -	23 c.	Design for a chalice and paten.
659		Evans, Ernest -	23 e.	Modelled designs for keys.
660	Worcester - - -	Farrington, Cecil -	18 b.	Ornament modelled from the cast.
661		Sedgley, Thomas -	23 c.	Design for a lace collar.
662		Whitley, Ada -	23 c.	Design for an embroidered collar.
663	Yarmouth (Great)	Davy, Hubert Harwood.	23 a.	Measured drawings of a room at 4, South Quay, Great Yarmouth.

MODEL OF A FIGURE IN RELIEF FROM A CAST IN THE
ROUND.



SILVER MEDAL.

WILLIAM PARKINSON.

BLACKHEATH SCHOOL OF ART.

REPORT BY EXAMINERS.

MODELLING FROM THE ANTIQUE; MODELLING ORNAMENT FROM CASTS; MODELLING FOLIAGE FROM NATURE.

Examiners: H. H. Armstead, R.A.; T. Brock, R.A.;
G. Simonds.

Modelling the Figure in the Round from the Antique.—The Examiners are pleased to see an increase in the number and a decided improvement in the quality of the works in this subject, which is on the whole very satisfactory, though no work quite reaches the standard required for a Gold Medal Award.

A Silver Medal is awarded to George C. Churchward, of New Cross School of Art, for a model of the "Narcissus," which has all the refinement of treatment of the original, but the Examiners would not, as a rule, encourage study on so small a scale.

A Bronze Medal is awarded to Dorothy V. Powell, of Richmond School of Art, for the fine rendering of the action of the group "The Wrestlers," but the detail in this work appears to be unduly emphasised, involving a loss of breadth.

Modelling the Figure in Relief from Figures in Relief.—The work in this subject is, on the whole, disappointing. The students generally have failed to realise the character and style of the originals, and the work is lacking in subtlety and refinement.

Modelling in Relief from Figures in the Round.—The work in this subject is, on the whole, very weak, and the only award the Examiners are able to make is that of a Silver Medal to William Parkinson, of Blackheath School of Art, for the carefulness of drawing and the thorough appreciation of relief treatment shown in his work (Illustrated).

Modelling Heads and Busts from Casts in the Antique.—The Examiners report that a good average of work has been maintained, though there is no work which is quite up to the level of a Silver Medal.

Modelling Ornament from Casts.—The Examiners notice with regret the continued falling off in the quality of the work in this important and useful study, and again repeat the remarks of the past two years that more pains should be taken by students to enter into the spirit of the originals by more careful observation, both of their general character and details, and they would add that the proportions of the originals should always be carefully studied. The Examiners would like to see greater variety in the examples selected for study.

Modelling Drapery.—The Examiners are pleased to see some good studies in drapery, and to note an evident improvement on the work submitted last year.

A Book Prize is awarded to Violet E. Brunton, of Liverpool (Mount Street) School of Art, for a study which, though very elementary in character, is excellent as a study of folds.

Modelling Foliage from Nature.—There is a fairly good set of works in this subject. The Examiners trust that Masters throughout the country will encourage study in this important subject, in which they would like to see a larger number of works.

A Silver Medal is awarded to Fred Ives, of Shipley School of Art, for a large but refined treatment of the "Iris," in which the character of the leaves and flowers is well expressed (Illustrated).

MODELLING THE HUMAN FIGURE FROM NATURE, AND MODELLING HEADS FROM NATURE.

Examiners : T. Brock, R.A. ; W. R. Colton, A.R.A. ;
W. Goscombe John, A.R.A.

Modelling Hands, etc., in Relief from Life.—The Examiners are glad to see some good examples in this useful and interesting study, and are pleased to be able to award a Silver Medal to Harry Parr, of Burslem School of Art, for his studies of hands and arms (Illustrated).

Modelling Heads in the Round from Life.—The Examiners regret that the improvement of last year has not been maintained, and that the work submitted is not up to the standard of recent years.

Mary L. Beere, of Deptford, St. John's Evening School, is awarded a Bronze Medal for the delicate treatment of her study of a boy's head, but the Examiners would like to have seen the work carried out in a more thorough manner.

Modelling the Human Figure in Relief from Life.—The works submitted in this subject show a great improvement generally. The Examiners, however, cannot but remark on the unsuitability in many cases of the pose of the model for relief treatment, which is noticeable in an excellent study by Violet E. Brunton, of Liverpool, (Mount Street) School of Art, for which a Silver Medal is awarded (Illustrated).

Modelling the Human Figure in the Round from Life.—The quality of the work generally shows a decided falling off from that of last year.

The Examiners are, however, very much pleased with the work of Frederick Halnon, of New Cross School of Art, to whom a Gold Medal is awarded for his excellent work, which is carried to completion in every part (Illustrated).

A Silver Medal is awarded to Hubert Miller, of New Cross School of Art, for his study of a figure in the same pose as that by Halnon which, though admirable in construction and in modelling, is not so thoroughly studied.

FLOWERS MODELLED FROM NATURE.



SILVER MEDAL.

FRED IVES.

SHIPLEY SCHOOL OF ART.

HANDS AND ARMS MODELLED IN RELIEF FROM LIFE.



BURSLEM SCHOOL OF ART.

HARRY PARR.

SILVER MEDAL.

FIGURE MODELLED IN RELIEF FROM THE NUDE.



SILVER MEDAL.

VIOLET E. BRUNTON.

LIVERPOOL (MOUNT STREET)
SCHOOL OF ART. by Google

MODEL OF A FIGURE FROM THE NUDE.



GOLD MEDAL.

FRED HALNON.

NEW CROSS SCHOOL OF ART.

THE UNIVERSITY OF CHICAGO PRESS

CHICAGO, ILL. 60607-7090

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MODELLED DESIGN FOR AN OVER-DOOR.



SILVER MEDAL.

ERNEST G. WEBB.

PLYMOUTH (TECHNICAL SCHOOL) SCHOOL OF ART.

MODELLED DESIGNS FOR HINGES AND ESCUTCHEONS.



SILVER MEDAL.

WILLIAM H. O. TENNANT.

BIRMINGHAM SCHOOL OF ART.

MODELLED DESIGN FOR A WALL FOUNTAIN.



BRONZE MEDAL.

MAGGIE RICHARDSON.

NEW CROSS SCHOOL OF ART.

MODELLED DESIGN FOR A BRONZE DRUM FOR THE
BASE OF A COLUMN.



BRONZE MEDAL.

CHARLES W. SHARPE. LIVERPOOL (MOUNT STREET) SCHOOL OF ART.

The Book Prize awarded to Caroline E. Martin, of Liverpool (University College) School of Art, is given specially for the action in the figure, but the Examiners consider that work in this subject should not be of such a sketchy description.

MODELLING DESIGN.

Examiners : T. Brock, R.A. ; G. J. Frampton, R.A. ;
T. G. Jackson, R.A.

The Examiners regret that there is this year no improvement in the quality of the work. They recommend that greater attention should be given to construction, and that more care should be bestowed upon the architectural setting where the design is to form part of an architectural scheme. They suggest that students should submit small size modelled sketches to explain the position and purpose of the work. In cases of repeating patterns photographs might with advantage accompany the work to show the effect of the repeat.

A Silver Medal is awarded to Ernest G. Webb, of Plymouth (Technical School) School of Art, for the general arrangement and for the admirable way in which the spaces are filled by the figures in his design for an overdoor, but the architectural features should have been more carefully studied (Illustrated).

A Bronze Medal is awarded to Charles W. Sharpe, of Liverpool (Mount Street) School of Art, for a design for the base of a column. The figures are well posed, but are improperly applied ; they should have been modelled in relief on the drum, and not represented as though supporting the column (Illustrated).

A Bronze Medal is given to Violet E. Brunton, of Liverpool (Mount Street) School of Art, for the details of her design for a sun-dial. Had the design of the whole structure been better a higher award would have been given.

The Examiners regret that, owing to the indifferent modelling of the plants and birds, which have evidently not been carefully studied, they could not give a higher award than a Book Prize to Herbert G. Beal, of Plymouth (Technical School) School of Art, for his designs for tiles, which are somewhat crowded.

Subject 23e. (Flower and Three designs.)—The Examiners are disappointed with the general level of the work. The plants should be more closely studied. Very few of the designs show a knowledge of the construction and natural growth of the plants upon which they are based. They commend the simplicity of the design for a silver beaker by Beatrice Brooks, of Camberwell School of Art, in the set for which a Bronze Medal is awarded.

DRAWING FROM THE ANTIQUE : ANATOMICAL STUDIES : PAINTING
IN MONOCHROME FROM THE CAST.

Examiners : Herbert Draper ; Seymour Lucas, R.A. ;
W. F. Yeames, R.A.

Drawings of Heads.—The Examiners regret that the standard of work in this subject shows no improvement on that of last year.

A Silver Medal is awarded to David Robertson, of Sunderland School of Art, for a very well drawn study of a head, which shows breadth of treatment and delicacy of execution.

Drawings of Hands and Feet.—The Examiners also regret that there is not a better display of work in this useful and important branch of study.

A Bronze Medal is awarded to Sidney H. Newton, of Birmingham School of Art, for his study of hands, not so much for the minuteness of execution, as for excellence of drawing and subtlety of modelling ; a higher award might have been given if he had sent up a larger number of examples of his work, equal in quality to the upper drawing on the sheet.

Drawing the full-length Figure.—The general standard of work in this subject is good, though no work reaches the level of a Gold Medal award.

Silver Medals are awarded to Ethel M. Bannister, of Hull School of Art, and A. S. Ryland, of Preston School of Art, for well-executed drawings, in which completeness of modelling has been attained without loss of luminosity.

A Bronze Medal is awarded to Effie L. Spicer, of Liverpool (Mount Street) School of Art, for the frank and direct drawing in her work, which is, however, somewhat lacking in force.

Drapery upon the antique Figure.—The Examiners are pleased to find that there is a distinct advance in this class of work.

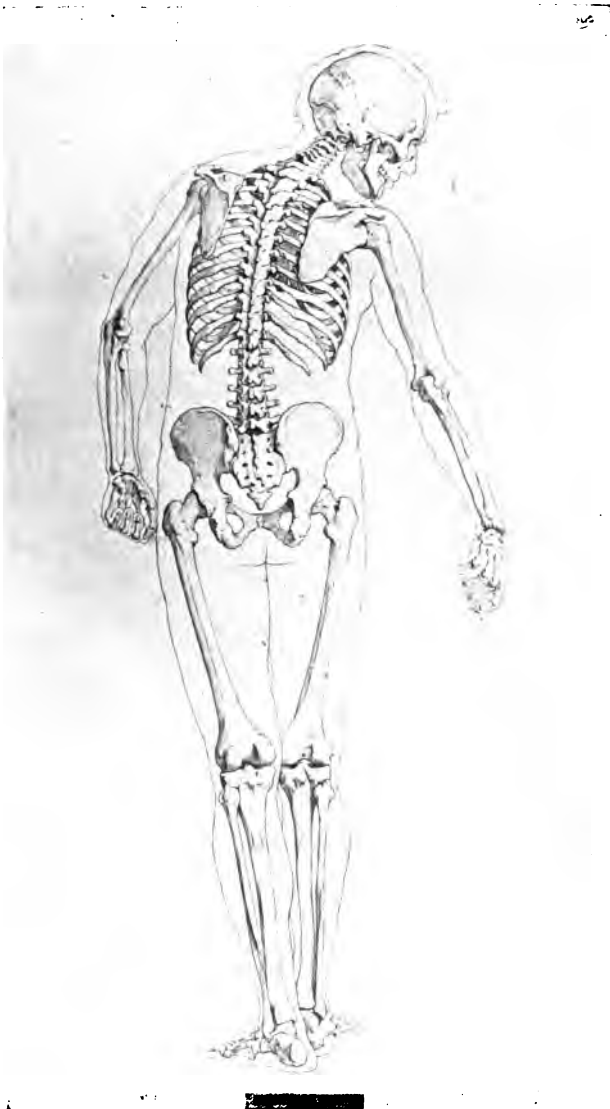
A Silver Medal is awarded to Clementina Cook, of Sunderland School of Art, for an excellent study : the drapery of the figure, which is very well cast, is treated with considerable appreciation for breadth, and the folds are well understood and are modelled with subtlety.

Anatomical Studies of the Human Figure.—There is a distinct improvement in this class of work.

The drawings by A. S. Ryland, of Preston School of Art, to whom a Silver Medal is awarded, are quite remarkable for clearness and skilful drawing, in which the character of a diagram is well maintained without loss of artistic feeling (Illustrated).

Painting in Monochrome from casts.—Ornament.—The Examiners are glad to see that their recommendation of last year has been acted upon and that a larger number of works have been submitted for examination this year. They especially commend

ANATOMICAL STUDY.



SILVER MEDAL (FOR 2 SHEETS).

A. S. RYLAND.

PRESTON SCHOOL OF ART.

ANATOMICAL STUDY.



SILVER MEDAL (FOR 2 SHEETS).

A. S. RYLAND.

PRESTON SCHOOL OF ART.

DRAWINGS OF HANDS AND FEET FROM LIFE.

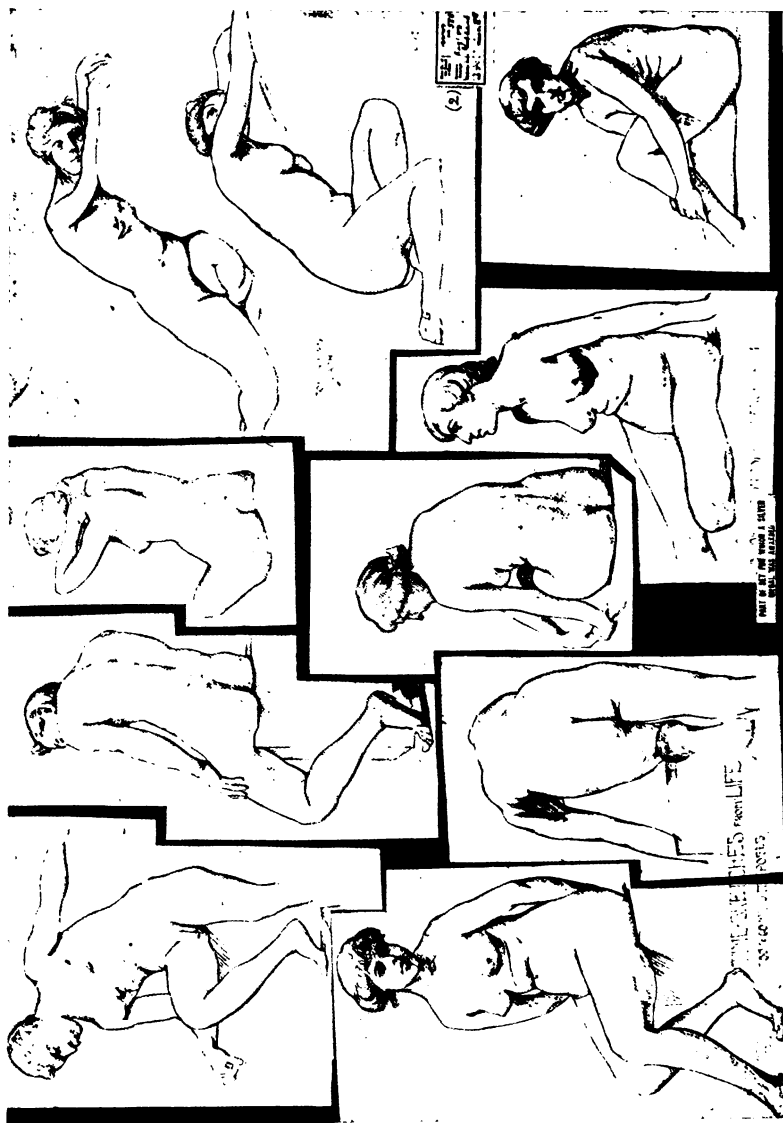


SILVER MEDAL (FOR 2 SHEETS).

JAMES WILSON BAXTER.

CARLISLE SCHOOL OF ART.

TIME SKETCHES OF FIGURES FROM THE NUDE.

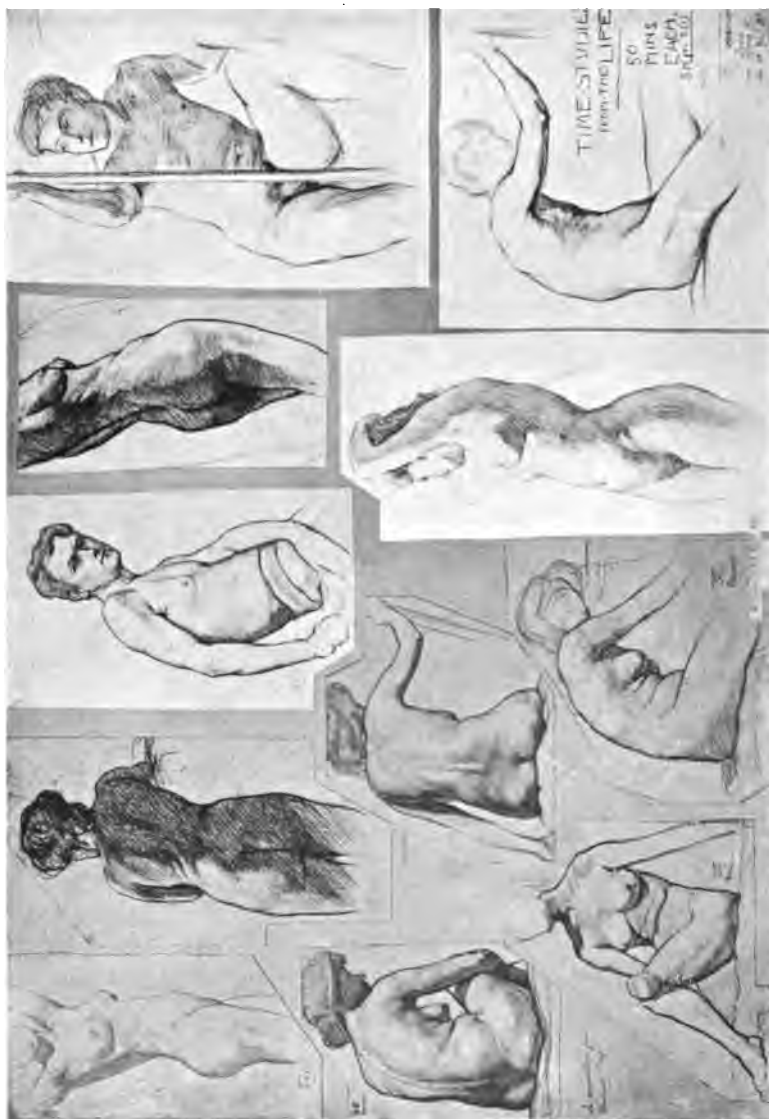


SILVER MEDAL (FOR 2 SHEETS).

ROGERS.

LIVERPOOL (MOUNT STREET) SCHOOL OF ART.

TIME SKETCHES OF FIGURES FROM THE NUDE.



SILVER MEDAL (FOR 2 SHEETS).

ALBERT W. DODD.

LIVERPOOL (MOUNT STREET) SCHOOL OF ART.

the works of Muriel Prosser, of Sunderland School of Art, and Daisy A. S. Winter, of Liscard School of Art, for which Bronze Medals have been awarded, in the case of the former for noticeable vigour and breadth of treatment, and in the case of the latter for feeling and delicacy.

Painting in Monochrome from casts.—Figures and Animals.—An improvement is noticeable in this subject, and the Examiners this year award a Silver medal for the work by Kathleen Rosa Peake, of Richmond School of Art, for its excellent modelling, and also for its truth of values, which this class of study is so well adapted for teaching.

DRAWING AND PAINTING FROM THE LIVING MODEL.

Examiners : E. J. Gregory, R.A. ; Sir W. B. Richmond, K.C.B., R.A. ; W. F. Yeames, R.A.

Drawing Heads from Life - It to be regretted that even the general standard of last year has not been maintained and that there is no work which deserves a Silver Medal.

Details: Hands and Feet.—The Examiners feel that it is important that a high standard should be maintained in this subject and they are glad to notice that the average of work is fairly good.

A Silver Medal is awarded to James Wilson Baxter, of Carlisle School of Art, for his studies, in which the details are so admirable that if the relative proportions had been better maintained, the Examiners feel that they would have merited a Gold Medal (Illustrated).

Drawing Full-length Figures.—The general level of the work hardly reaches the standard of last year, notably in the drawings of the female figure.

A Silver Medal is awarded to Thomas Corrie Derrick, Bristol (Queen's Road) School of Art, for a graceful and well-balanced figure which has been carefully studied.

A Silver Medal is also awarded to Herbert Budd, of Hanley School of Art, for a very well-drawn figure ; if there had been more variety of tone the Examiners might have taken a still higher view of its merits.

A Book Prize is given to William Henry Lamb, of Leeds School of Art, for a work which would probably have gained a higher award had the drawing of the legs been better.

Time Studies.—The Examiners are pleased to see that a very high standard of work has been maintained.

Silver Medals are awarded to Gilbert Rogers, Liverpool (Mount Street) School of Art, and Albert W. Dodd, of Liverpool (Mount Street) School of Art, for sets of vigorous and extremely artistic drawings (Illustrated).

Studies of Drapery upon the Living Model.—The Examiners are disappointed both with the number and quality of the studies, and regret that there is no work up to the level of a Bronze Medal award.

Painting Heads from Life.—The work in this class is below what the Examiners expect to see.

A Bronze Medal is awarded to May Bunting, of Birmingham School of Art, for the painting of an old man's head, which shows a refined sense of tone and delicacy of handling, together with a strong feeling for character.

Painting the Figure from Life.—The Examiners are glad to note a slight improvement on the work of last year.

A Silver Medal is awarded to Gilbert Rogers, of Liverpool (Mount Street) School of Art, for a very successful study of a man's back, which is broad in light and shade, a quality which has been achieved without loss of modelling.

A Bronze Medal is awarded to Sally G. Ashworth, of Manchester (Cavendish Street) School of Art, for the tone and quality of her study of a man's back.

A Bronze Medal is also awarded to Gilbert Rogers, of Liverpool (Mount Street) School of Art, for the silvery quality in his study of a male nude figure, but the drawing is a little faulty and slippery in execution.

PAINTING FROM FLOWERS AND STILL LIFE. DRAWING FOLIAGE IN OUTLINE FROM NATURE.

Examiners: H. H. La Thangue, A.R.A.; G. D. Leslie, R.A.;
W. F. Yeames, R.A.

Painting in Oil Colours: Flowers and Still Life.—The Examiners are glad to notice a slight improvement in the quality of the examples submitted for examination: the works on the whole show a higher sense of appreciation of the breadth of light and shade of their subjects and they are rendered with greater freedom of treatment than was the case last year; the painful elaboration in the representation of the groups of objects, to which attention was directed in the last report, is not so evident this year.

A Bronze Medal is awarded to J. Oswald Boëtius, of Hammer-smith School of Art, in acknowledgment of his praiseworthy efforts to portray an interesting but difficult effect.

A Book is awarded to Edith Pritchard, of Putney School of Art, for a study of roses which shows an admirable appreciation of the use of the material in which it is executed, but the Examiners do not feel justified in giving a higher award, owing to the want of precision in the drawing and modelling.

Painting in Water Colours: Flowers and Still Life.—The average of work is about the same as last year, but the Examiners

regret that they are unable to make a Silver Medal award; if, however, one of the works for which Bronze Medals have been awarded, had been but a very little better, a Silver Medal would have been given.

The Book Prize awarded to Edward H. Bunting, of Northampton School of Art, is given in recognition of his patient industry and careful drawing, though the Examiners strongly deprecate the selection of such an object as a page of music, which is one of the worst that could be chosen for the exercise of a student's art.

Painting Flowers without Backgrounds.—The high standard of last year is hardly maintained.

To Violet Mander, of Bloomsbury School of Art, a Bronze Medal is awarded for her studies of laurels and arum lilies, which are broadly treated and executed in a good style.

A Bronze Medal is also awarded to Richard Seabright, of Worcester School of Art, for his study of thistles, which shows that the plant has been carefully and intelligently observed.

Tone Studies and Studies of Old Buildings.—The Examiners regret that there has not been a greater variety of choice in the selection of old buildings; practically all the studies are interiors of churches.

A Silver Medal is awarded to A. J. Sherman, of Truro School of Art, for his painting of a somewhat unpromising subject, which, however, shows thorough and realistic treatment and great accuracy of tone.

A Bronze Medal is awarded to Frederick Peter Brown, of Chatham School of Art, for his unaffected and broadly treated drawing of the interior of Newington Church, Kent.

Drawing Foliage in Outline from Nature.—The Examiners are pleased to see that simpler subjects have been chosen; the students are thus enabled to give their attention to the study of the growth and forms of the plants rather than to the production of a merely neat drawing of an elaborate character. The quality of the work submitted for examination is, on the whole, good.

DESIGNS.

The following instruction was communicated to the Examiners in reference to Designs executed in the Actual Materials.

The Board of Education desire that in the case of the works submitted by the students of the Schools of Art and Art Classes, the Examiners will consider that the awards are made for the merits of the designs, taking into full consideration their suitability for the material in which they may have to be executed. The Board do not consider that excellence of craft work should influence the award. They think that carefully prepared designs, from which the manufacturer could, in the ordinary course of business,

produce manufactured articles, form the essential parts of the "Works" submitted for consideration."

The published regulation on this subject is as follows :—

"Work in various materials from students' designs such as earthenware, porcelain, glass, metal, wood, paper, leather, textiles, etc., may be submitted for the National Competition, to fully illustrate or explain the original drawn, painted or modelled designs forwarded for examination."

The submission of the craft work with the design is intended to assist the Examiners in cases where there might be difficulty in estimating the full value of the design from drawings only, and where any special quality of the material or any peculiar novelty in the method of working contemplated by the designer, was expected to produce effects of importance in the design.*

DESIGNS—BOOK ILLUSTRATIONS, COLOUR PRINTS, POSTERS, LETTERING, BOOK COVERS AND LEATHER WORK.

Examiners : Walter Crane ; T. Erat Harrison ; Byam Shaw.

Book Illustrations.—The general level of the work is as a whole inferior to that of last year, though the examples by students who have gained distinction are equal in merit to those for which awards have been given in previous years. The Examiners are pleased to see a greater variety of aim in the designs, though the method of reproduction is not as a rule stated ; while some designs are obviously intended for surface printing, there are others in which the effect cannot be obtained by this method.

A Silver Medal is awarded to Arthur Watts, of Regent Street (Polytechnic) School of Art, for his two designs, which show great originality and very effective treatment in black and white (Illustrated).

A Book Prize is awarded to Bessie Finch, of Lambeth School of Art, in recognition of a certain power of conception in the illustration of the subjects she has selected, and the feeling with which they have been rendered ; the drawing, however, leaves much to be desired.

Colour Prints.—The standard of work is well maintained, and the Examiners are pleased to notice that there is more originality and variety of aim in the designs.

A Silver Medal is awarded to Austin O. Spare, of Lambeth School of Art, for his set of figure compositions, which shows a remarkable sense of colour and great vigour of conception. In parts, however, the drawing is not satisfactory.

* Under the regulations for session 1903-4, works executed in the actual materials by the Students themselves from their own designs, will be considered as a separate class in the National Competition.

DESIGN FOR A BOOK ILLUSTRATION.



The Red Knight comes back to his mother
the Sea bearing dead Elsinore.

SILVER MEDAL (FOR 2 SHEETS).

ARTHUR WATTS.

REGENT STREET, W. (POLYTECHNIC),
SCHOOL OF ART.

4

DESIGN FOR A BOOK ILLUSTRATION.



RICHES

SILVER MEDAL (FOR 2 SHEETS),

ARTHUR WATTS.

REGENT STREET, W. (POLYTECHNIC)
SCHOOL OF ART.

A Bronze Medal is given to Richard Edward Clarke, of Scarborough School of Art, for a set of designs in which vivid impressions from nature are united with a bold and effective convention which make his work highly decorative.

A Bronze Medal is awarded to Margaret Lloyd, of Liverpool (Mount Street) School of Art, for her decorative treatment of historic costumes, in which the use of the stencil is very cleverly exemplified.

Posters.—The Examiners are pleased to notice a great improvement in the quality of work and less vulgarity of design.

A Bronze Medal is awarded to Gertrude Comber, of Regent Street (Polytechnic) School of Art, for a poster which is eminently suitable for its purpose and satisfactory in choice of colour. The drawing is, on the whole, very good, but is somewhat marred by a very obvious mistake in perspective in the foreground.

A Book Prize is awarded to Arthur Mackinder, of Lincoln School of Art, for a fairly well executed design for a form of poster which the Examiners would like to see more freely introduced.

The Book Prize awarded to Frank Quirk, of Fenton School of Art, for his "Cinderella," is given in recognition of the spirited character of the drawing.

Lettering.—The standard of work is well maintained and the subject has evidently received great attention. There is more improvement in neatness than there is in the spacing and proportions of the letters. In many instances there is too marked a difference between the thin and thick strokes. The Examiners are of opinion that it would be better if in all cases the letters were in black on a white ground.

The Book Prize awarded to John William Jones, of Banbury School of Art, is given in recognition of the sense of proportion which he has shown.

Book Covers.—The Examiners are pleased to see again a high standard of work in this subject; they note an improvement in the choice of the ornament as also in the scale in relation to the cover, and (in the case of modelled leather) the relief is better suited to the purpose and is therefore more tasteful. In all designs for tooled covers both the backs and the doublure, if there is one, should be shown.

A Bronze Medal is awarded to Louisa M. Dickson, of Newcastle-on-Tyne (Durham College) School of Art, for a tasteful design for a silver book cover in repoussé: a higher award would have been made had the interlacing of the scroll been properly carried out.

The award would also have been higher in the case of Frances Maud Bartholomew, of Cambridge School of Art, who receives a

Book Prize for a design for a service book, had there not been such a mixture of styles in the ornament and lettering.

Leather Work.—The show of work in this class is very satisfactory. A Silver Medal is awarded to Kate M. Eadie, of Birmingham School of Art, for a design for an embossed leather prayer-book case which is very thoroughly and completely set out and is eminently suitable for its purpose (Illustrated).

A Book Prize is awarded to Florence S. Hornblower, of Camberwell School of Art, for her set of designs for a casket, needlework case and card case in modelled leather: if the drawing of the details had been as good as the idea a higher award would have been given.

DESIGNS—LACES, EMBROIDERIES, AND DAMASKS.

Examiners:—A. F. Brophy; A. S. Cole, C.B.; Walter Crane.

Designs for Wearing Laces and Lace-like Articles.—The high standard of last year has been maintained, and even surpassed; indeed, the improvement in quality is very marked, and there is an increase in the number of works of genuine merit. The drawings generally bear evidence of technical knowledge of the varieties of the fabric and an appreciation of its use in costume. The Examiners note especially in the designs for hand-made lace and lace-like embroidery that there is a great improvement in taste.

A Gold Medal is awarded to Edith Mason, of Tannton School of Art, for her design for a Honiton lace Zouave jacket, illustrated by a set of drawings, which explain the idea in a thoroughly practical way (Illustrated). The design is remarkably complete, and is tastefully and thoughtfully adapted both for its purpose and for the material. The same student receives a Book Prize for her designs for separate sprays and a border to be worked in Honiton lace; the designs would probably have received a higher award but for the repetition of the same device in the border, which gives a suggestion of design specially suited to machine-work, whereas each spray might, in hand-work, be differently treated. Such repetition as this ignores the advantages of the varieties of hand-work. The Examiners note, with regret, that this mistaken practice in making a design consist of repetitions of the same device characterises many of the other designs for borders which have been submitted for examination.

A Silver Medal is awarded to Amy Stevens, of Battersea Polytechnic School of Art, for her design for a sunshade in Carrickmacross appliqué, in which the structure and purpose is well emphasised, and the treatment is thoroughly appropriate to the material (Illustrated.)

A Bronze Medal is awarded to Clara Constance Lepper, of Belfast School of Art, for the artistic treatment of ornament by

DESIGN FOR A LEATHER PRAYER-BOOK-CASE.



SILVER MEDAL.

KATE M. EADIE.

BIRMINGHAM SCHOOL OF ART.

LEATHER PRAYER-BOOK-CASE ILLUSTRATING DESIGN.



SILVER MEDAL.

KATE M. EADIE.

BIRMINGHAM SCHOOL OF ART.

THE JOURNAL OF THE AMERICAN MEDICAL ASSOCIATION
PUBLISHED WEEKLY
CHICAGO, ILL., MAY 1, 1935
Vol. 44, No. 19

DESIGN FOR A LACE ZOUAVE.



GOLD MEDAL (FOR 3 SHEETS).

EDITH MASON.

TAUNTON SCHOOL OF ART.

DESIGN FOR A LACE ZOUAVE.



GOLD MEDAL (FOR 3 SHEETS).

EDITH MASON.

TAUNTON SCHOOL OF ART.

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DESIGN FOR LACE COVER FOR A SUNSHADE.

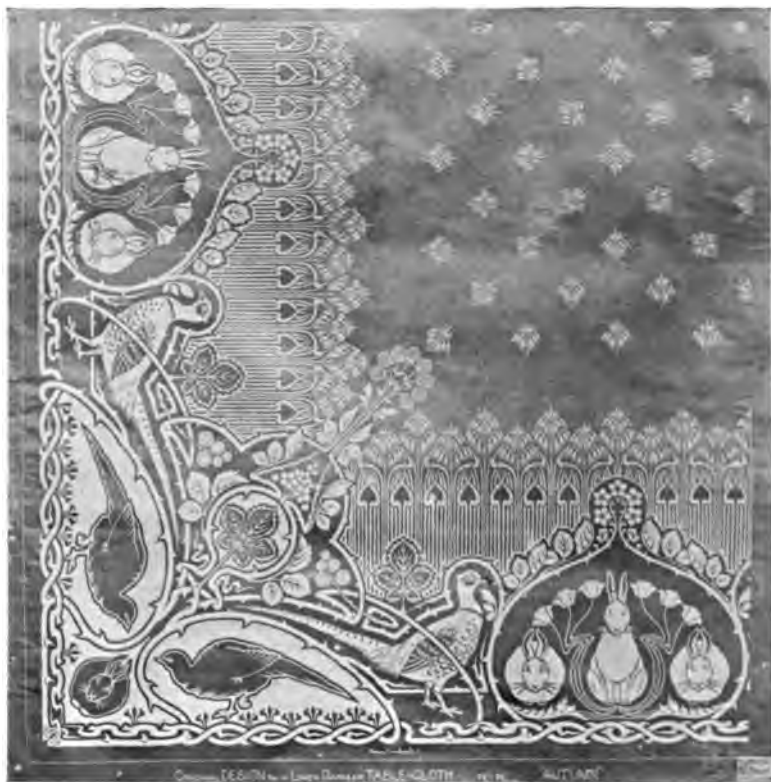


SPECIMEN ILLUSTRATING DESIGN.



AMY STEVENS. SILVER MEDAL. BATTERSEA (POLYTECHNIC) SCHOOL OF ART.

DESIGN FOR A DAMASK TABLE-CLOTH.

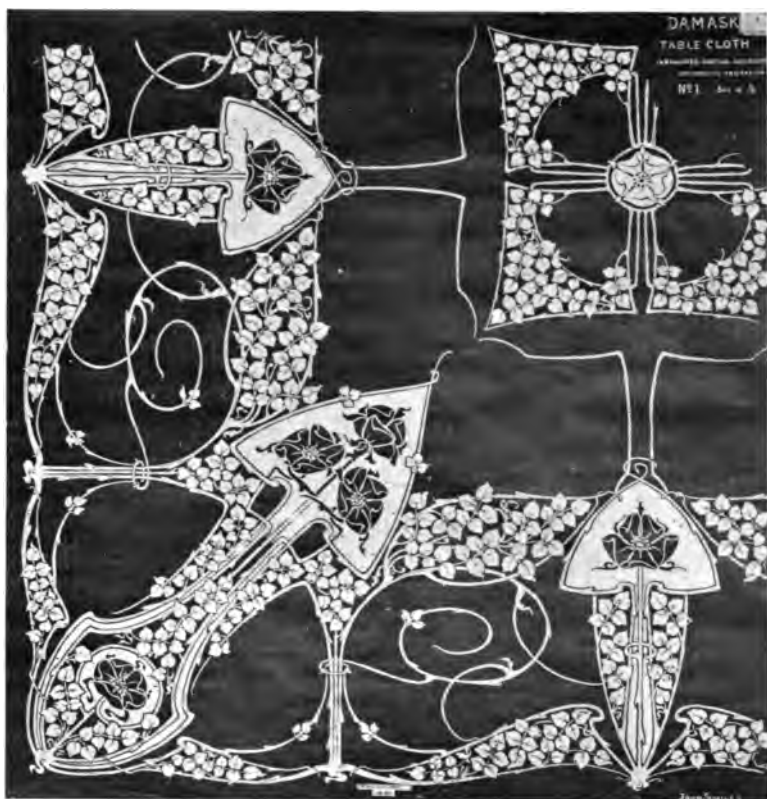


SILVER MEDAL

HENRY DRUMMOND.

DUNFERMLINE ART CLASS.

DESIGN FOR A DAMASK TABLE-CLOTH.



BRONZE MEDAL (FOR 2 SHEETS).

JOHN SMILEY.

BELFAST SCHOOL OF ART.

DESIGNS FOR LINEN D'OYLEYS.



BRONZE MEDAL.

CLARA WOOLSTENCROFT.

LANCASTER SCHOOL OF ART.

the tasteful use of a variety of stitches shown in her design for a scarf in Run Limerick lace; the draughtmanship, however, leaves something to be desired.

A Bronze Medal is awarded to Minnie Bolton, of Birmingham School of Art, for her design for a linen cloth for the Communion Table. The panels of figures are appropriately and simply treated, with due regard to the method of cut work and embroidery in which they have been pleasingly executed.

In the case of the design for a Carrickmacross lace collar and scarf submitted by Phyllis G. Sachs, of Regent Street (Polytechnic) School of Art, a Bronze Medal is given especially for the very successful spacing and for the agreeable contrast of close and open pattern.

An award of a Book Prize is made to William H. Pegg, of Nottingham, Brierley Street Evening School, for an ingenious design for a fan, which would have received a higher award had the drawing been better. There is a want of character in the rendering of the bird, and the design would probably have been better in effect if the series of tail spottings had been concentric throughout.

Designs for Damasks.—The Examiners are pleased to see that there is in some respects a much stronger competition, but they again regret to notice that in some of the designs the students have failed to appreciate the conditions imposed by the manufacture of the material. This applies particularly to those designs which are more fanciful and original in motive, some of which are too complex and too minute in detail to be effective or even possible in damask.

A Silver Medal is awarded to Henry Drummond, of Dunfermline Art Class, for a design for a linen damask table-cloth, which is thoroughly well adapted to its purpose (Illustrated). A powerful effect is obtained without going beyond the resources of the material.

A Bronze Medal is awarded to John Smiley, of Belfast School of Art, for a "Wild Rose" damask design (Illustrated.) The design is well spaced and balanced, and is particularly well drawn.

A Bronze Medal is awarded to Clara Woolstencroft, of Lancaster School of Art, for two well-conventionalised designs for linen d'oyleys (Illustrated).

The Book Prizes which are awarded to Hilda Crowther Quelch, of Walthamstow School of Art, and Thomas Dickinson, of Lancaster School of Art, are given for well-drawn designs, which show plenty of inventive resource. They contain, however, too much small detail, and the designs would have to undergo much simplification to render them suitable for reproduction in damask weaving.

Designs for Embroidery.—There is a greater number of good works than usual, though there is no individual work which

attains the standard of excellence of the best designs of last year. The drawings are thoroughly practical and show that thought has been given both to the purpose for which they are intended and to the material in which they are to be executed.

A Bronze Medal is given to Jessie T. Dunlop, of Liverpool (Mount Street) School of Art, for a clever and skilful design for the embroidered train of a wedding gown; had it been accompanied by correct working drawings of full size, it would have received a higher award. The same remark applies to the work of Marguerite A. Janeck, of Birmingham School of Art, to whom a Bronze Medal is awarded for a tasteful design for a Chalice Veil.

A Bronze Medal is awarded to Lizzie Perry, of Cork School of Art, for her design for a Chasuble; its frank symbolism is well suited both for its office and purpose, and its treatment is perfectly appropriate to the type of design chosen. At the same time it is noticed that the cross appears to be rather cumbrous and disproportionate, and somewhat out of scale in its relation to the back of the vestment.

To Jessica C. Walker, of Liverpool (Mount Street) School of Art, a Book Prize is awarded for a fanciful and cleverly drawn design for a table-centre; had it been a working drawing which showed its adaptability to the material, it would have gained a higher award.

Designs for Woven Textiles.—(Dress Materials).—There is an improvement in taste upon the works of last year, and the designs appear to be done by students who have a knowledge of the requirements of weaving; the designs are consequently thoroughly workmanlike, especially in the case of James Hartley, of Burnley School of Art, to whom a Bronze Medal is awarded for his designs for a silk muffler and a dress fabric.

Designs for Printed Textiles.—(Dress Materials).—The Examiners are much disappointed both with the quality and quantity of the work in this class. The one design which is accurately drawn gains the only award that is made.

DESIGNS—STENCILS, CARPETS, WALL-PAPERS, WOVEN TEXTILES.

Examiners:—Walter Crane; Lewis F. Day; J. H. Dearle.

Designs for Stencil Hangings.—The Examiners are pleased to notice a distinct advance in the quality of the work submitted for examination. There is greater variety in the treatment adopted, and more resource is shown in design; the designs are at the same time more within the limit appropriate to stencil decoration. There is also a distinct improvement in taste, and less excessive use is made of blended colour, which attempts to rival painting. The colour, however, in most cases leaves some-

DESIGN FOR A STENCILLED FRIEZE.



PLYMOUTH (TECHNICAL SCHOOL) SCHOOL OF ART.

DAVID H. HODGE.

SILVER MEDAL (FOR 3 SHEETS).

DESIGN FOR A STENCILLED WALL-FILLING.



PLYMOUTH (TECHNICAL SCHOOL) SCHOOL OF ART.

DAVID H. HODGE.

SILVER MEDAL (FOR 3 SHEETS).

DESIGN FOR A STENCILLED WALL-FILLING.



PLYMOUTH (TECHNICAL SCHOOL) SCHOOL OF ART.

DAVID H. HODGE.

SILVER MEDAL (FOR 3 SHEETS).

DESIGNS FOR DECORATIVE TREATMENT OF HISTORIC
COSTUME, STENCILLED.



LIVERPOOL (MOUNT STREET) SCHOOL OF ART.

MARGARET LLOYD.

BRONZE MEDAL (FOR 2 SHEETS).

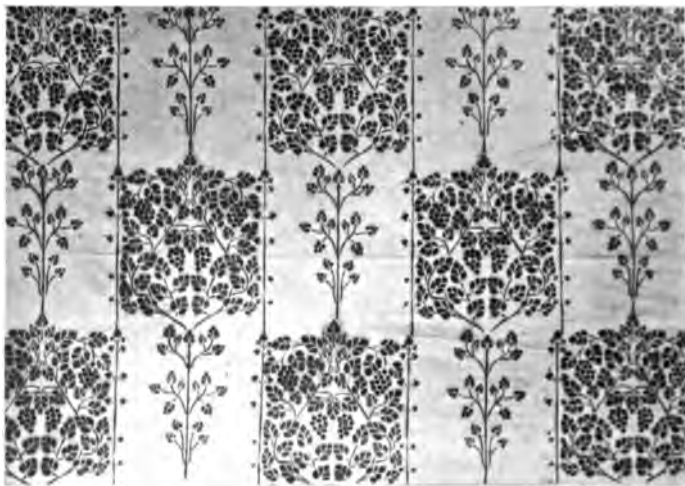
DESIGN FOR A STENCILLED HANGING.



SILVER MEDAL.

**CONSTANCE SALISBURY. NEWCASTLE-ON-TYNE (DURHAM
COLLEGE) SCHOOL OF ART.**

DESIGN FOR A STENCILLED HANGING.



SILVER MEDAL.

ELEANOR J. MACDONALD.

**NEWCASTLE-ON-TYNE (DURHAM
COLLEGE) SCHOOL OF ART.**

thing to be desired ; it often seems either not to have been sufficiently considered, or else the student, working perhaps upon a textile material which absorbs the pigment, has not been successful in conveying the effect he desired to represent.

Two capable designs, one by Winifred E. Burnup, of Newcastle-on-Tyne (Durham College) School of Art, and the other by Harry A. Wright, of Bradford (Technical College) School of Art, for which a Book Prize and a Bronze Medal respectively are awarded, well illustrate the shortcoming to which reference is made.

David H. Hodge, of Plymouth (Technical School) School of Art, is awarded a Silver Medal for an extremely able design for a frieze and wall-filling, which is, however, not altogether successful in the colour treatment (Illustrated). It is a pity that he did not adopt more the relation of tint shown in the sketch pattern, which is very satisfactory. The design, as executed, does not "read."

In the case of the work by George Mason, of Bradford (Technical College) School of Art, to whom a Silver Medal is awarded, the design expresses itself clearly and is very effective in colour.

A Silver Medal is awarded to Constance Salisbury, of Newcastle-on-Tyne (Durham College) School of Art, for a simple, well-planned, and well-proportioned design for a wall hanging (Illustrated).

Designs for Carpets.—The designs are, on the whole, less commonplace than those of last year, though there are still too many which appear to be inspired by the commoner "trade" type of pattern. The Examiners are pleased to notice that their recommendation of last year has been widely adopted, and that a large number of students have executed their designs on point paper.

A Bronze Medal is awarded to Annie M. Croggan, of Manchester (Cavendish Street) School of Art for a thoroughly workmanlike design.

A Book Prize is awarded to George Miller, of Glasgow, Dalmarnock Art Class, for an interesting design for a rug ; a higher award might have been given had the conditions of practical execution been more intelligently observed.

Designs for Wall Papers.—The Examiners observe with regret that the work in this class is even inferior to that of last year. Though a large number of designs are submitted, there is not one which reaches the standard required for a Bronze Medal award.

The design by Alfred E. Sanders, of Birmingham, Dudley Road School of Art, to whom a Book Prize is awarded, is tasteful and pleasing, but the execution is far from what the Examiners expect to see in what ought to be a working drawing.

Designs for Woven Textiles, &c.—The standard of work is quite up to the average, and the Examiners note with satisfaction that a greater degree of technical knowledge is generally being brought to bear upon the designs. It is mainly, however, the designs on a small scale that are successful this year, none of those for coarse fabrics on a larger scale having attained the standard required for an award.

The more successful designs would appear, both from the character of the working drawings on scale paper, and also from the suitability and practicability of the designs for the fabric, to be the work of students receiving technical instruction.

DESIGNS—PRINTED MUSLINS, PRINTED HANGINGS, LACE FOR HANGINGS, EMBROIDERY, MOSAICS, LINOLEUM, AND PARQUETRY.

Examiners:—A. F. Brophy; Lewis F. Day; Sir W. B. Richmond, K.C.B., R.A.

Designs for Printed Muslins.—There is a distinct advance even upon the high standard of last year, and the designs are many of them distinguished for their prettiness and delicacy of treatment.

The Examiners notice with pleasure the admirable and workmanlike precision of the designs to which the higher awards have been given; there is, however, a more decided line of demarcation than usual between the best of the designs and the great majority of the works.

The Examiners warmly congratulate Sarah C. V. Jarvis, of Battersea (Polytechnic) School of Art, to whom a Gold Medal is awarded, on the distinguished merit of her design (Illustrated). They would, however, point out that the dark markings on the tiger and on the leopard are a little out of tone with the rest of the treatment and are too forced.

A Silver Medal is given to Amy Eyre, of Battersea (Polytechnic) School of Art, for her design for a printed muslin hanging for a nursery, which is tastefully executed. The drawing of the figures is, however, somewhat weak, and not up to the high level of the rest of the design.

A pretty design by John Holden, of Battersea (Polytechnic) School of Art, receives a Bronze Medal award; if the boats in the design had been better drawn and been more easily distinguishable from the sea, a higher award might have been made.

Designs for Printed Hangings.—The best designs in this class are on the whole better than those of last year, though the general level of the work is not so high. Designs for cretonnes and

DESIGN FOR PRINTED MUSLIN.



GOLD MEDAL (FOR 2 SHEETS.)

SARAH C. V. JARVIS.

BATTERSEA (POLYTECHNIC) SCHOOL OF ART.

DESIGN FOR PRINTED SILK.

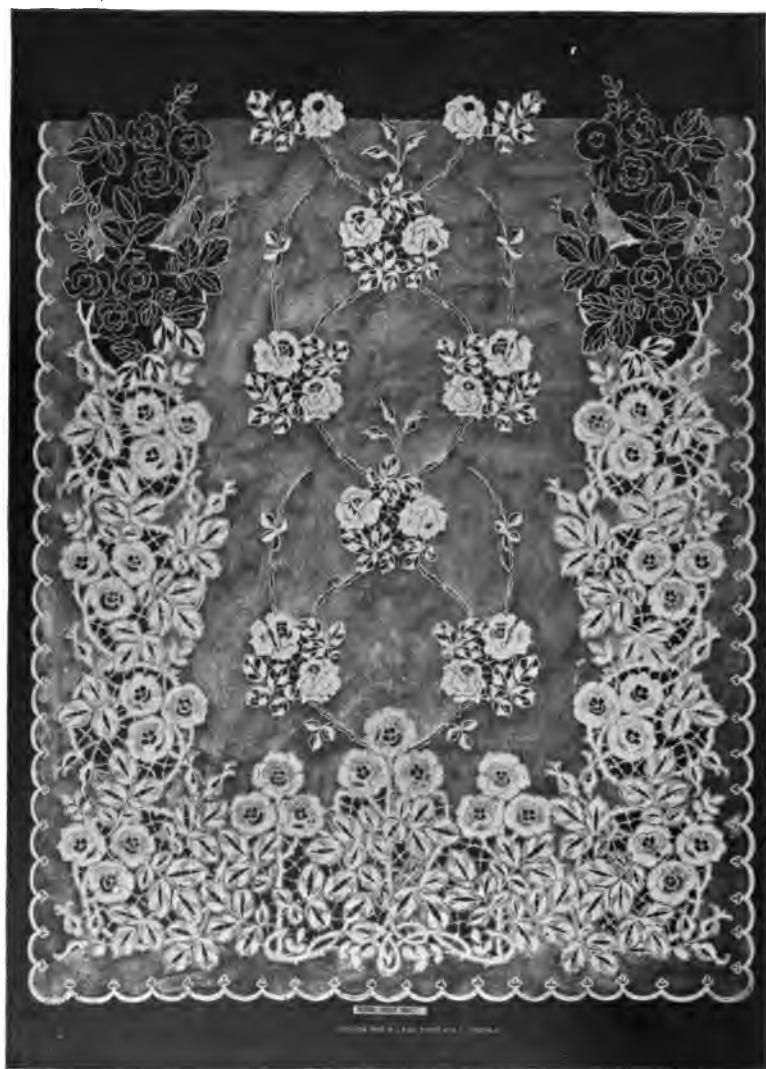


SILVER MEDAL.

GEORGE MASON.

BRADFORD (TECHNICAL COLLEGE) SCHOOL OF ART.

DESIGN FOR A LACE CURTAIN.



BRONZE MEDAL.

LOUIS C. COLLIER.

NOTTINGHAM SCHOOL OF ART.

DESIGN FOR AN EMBROIDERED PANEL FOR AN
OVERMANTEL.



BRONZE MEDAL.

LILY DAY.

NORWICH SCHOOL OF ART.

DESIGN FOR AN EMBROIDERED WALL-HANGING.



BRONZE MEDAL (FOR 2 SHEETS).

MABEL B. KEIGHLY.

**PLYMOUTH (TECHNICAL SCHOOL)
SCHOOL OF ART.**

**WORKED SPECIMEN ILLUSTRATING DESIGN FOR AN
EMBROIDERED WALL-HANGING.**



BRONZE MEDAL (FOR 2 SHEETS).

MABEL B. KEIGHLY.

**PLYMOUTH (TECHNICAL SCHOOL)
SCHOOL OF ART.**

chintzes are not at all well represented ; this is particularly to be regretted in view of the importance of the industry.

A Silver Medal is awarded to George Mason, of Bradford (Technical College) School of Art, for a distinguished design, which is good in colour and shews great ingenuity of treatment (Illustrated).

A bronze medal is awarded to John William Massey, of Glossop School of Art, for an effective design for cotton prints, which the Examiners are interested to see he has himself engraved.

Designs for Lace Hangings, Curtains, etc.—There is a very decided improvement on last year in this branch of work. The designs for lace curtains in particular show more refined taste than in the past ; especially is this noticeable in the case of the work by Louis C. Collier, of Nottingham School of Art, to whom a Bronze Medal is awarded (Illustrated).

A Bronze Medal is also awarded to Ada M. Clift, of West Bromwich School of Art, for a delightful design for a table-cloth in satin stitch and cut and drawn thread, though the drawing is somewhat weak in parts.

Designs for Embroidery.—The general level of the work is fully up to the average, though there is nothing which reaches the highest standard. The designs are generally suitable to the material for which they are intended.

A Bronze Medal is awarded to Lily Day, of Norwich School of Art, for her design ("Venus Victrix") for an embroidered panel for an overmantel (Illustrated). A higher award would have been made if the design had been more consistently applied to one or other of the processes employed in its execution ; a much more judicious employment of needlework in association with appliqué is shown in the work of Mabel B. Keighly, of Plymouth (Technical School) School of Art, to whom a Bronze Medal is awarded for her panel for a wall hanging (Illustrated).

Designs for Mosaics.—The quality of the work in this class is very poor, and only one design reaches the standard required for a medal award.

Designs for Linoleum.—The only design in this class that shows any appreciation of the right treatment of the material is that of Naomi S. Gray, of Battersea (Polytechnic) School of Art, to whom a Bronze Medal is awarded.

The Examiners regret that not one of the designs for Parquetry is worthy of an award.

DESIGNS—FURNITURE, INTERNAL DECORATIONS, STAINED GLASS, AND IRONWORK.

Examiners :—T. G. Jackson, R.A. ; Seymour Lucas, R.A. ; Sir William B. Richmond, K.C.B., R.A.

Designs for Furniture.—The general level of the work in this class of study has been maintained, but it does not, on the whole, reach a very high standard. The Examiners regret that there is again this year a striving towards eccentricity for eccentricity's sake ; they have abstained from giving an award where this tendency is manifest, and they wish to impress on students that originality and eccentricity are two entirely different things.

They are glad to see that their remarks of last year as to the suitability of the designs for joinery have received attention, and that in this direction there is a decided improvement. For the design of a lady's writing cabinet a Silver Medal has been awarded to Hubert Martin, of Camberwell School of Art ; the suitability of the design for its purpose is evidenced by the graceful and refined piece of furniture which accompanies it.

A Silver Medal is awarded to Ernest E. Clark, of Derby School of Art, for a very delicate and admirable design for a jewel casket, which serves its purpose well ; the Examiners are much pleased with the colour and the treatment of the gesso.

A Silver Medal is awarded to Gladys M. Baly, of the Regent Street (Polytechnic) School of Art, for her design for an overmantel with incised and stained wood panels ; in this instance there is decided originality without eccentricity : the Examiners are of opinion, however, that the dark woodwork would look heavy ; they suggest that the lettering would have been better in gilt, and some gold in the spandrels and pilasters would have prevented the panels from appearing so isolated as at present (Illustrated).

Edward Scott, of Bradford (Technical College) School of Art, receives a Silver Medal award for an appropriate design for bellows, in which great originality is shown without any sacrifice of beauty or of proportion of line.

A Bronze Medal is awarded to John W. Wilkinson, of Lancaster School of Art, for a suitable design for bellows with repoussé copper front. The Examiners admire the constructional beauty of this design and the ingenious way in which the nozzle has been fastened to the bellows.

Designs for Internal Decorations.—A great improvement is noticeable on the whole in the designs for internal decorations, though the Examiners regret to notice the pernicious influence in some of the designs of that modern phase of work which has been called "L'Art Nouveau."

Many of the designs in stencil are so elaborate that they would have been quite as easily and better executed as painted designs.

DESIGN FOR AN OVERMANTEL.



REGENT STREET, W. (POLYTECHNIC), SCHOOL OF ART.

GLADYS M. BAILY.

SILVER MEDAL.

**DESIGN FOR THE DECORATION OF AN ANTE-CHAMBER TO
STATE APARTMENTS.**



SILVER MEDAL (FOR 2 SHEETS).

ARTHUR MACKINDER.

LINCOLN SCHOOL OF ART.

DESIGN FOR A NURSERY OVERMANTEL.



SILVER MEDAL (FOR 2 SHEETS).

LOUISE R. JACOBS.

HULL SCHOOL OF ART.

DESIGN FOR A STAINED-WOOD PIANO-FRONT.



SILVER MEDAL.

(SPECIMEN ILLUSTRATING DESIGN.)

JESSIE LACON.

BIRMINGHAM SCHOOL OF ART.

DESIGN FOR A STAINED GLASS WINDOW.



SILVER MEDAL (FOR 4 SHEETS).

JOSEPH N. SANDERS.

BIRMINGHAM SCHOOL OF ART.

The main object of the stencil should be to provide an easy means of repeating a simple and abstract form.

A Silver Medal is awarded to Arthur Mackinder, of Lincoln School of Art, for his design for the decoration of an ante-chamber to the state apartments of an Egyptian Governor; the design is beautifully executed, both in drawing and in colouring, and if it had shown a little more originality of treatment it would probably have received a Gold Medal (Illustrated).

Louise R. Jacobs, of Hull School of Art, is awarded a Silver Medal for her design for a nursery overmantel, which is specially commended for its fancy and beauty, and for the charming feeling for action in the dancing figures (Illustrated).

Designs for Stained Glass.—There is a marked advance in the quality of the exhibits this year.

A Silver Medal is awarded to James S. Alderson, of Birmingham School of Art, for the piquant arrangement and good execution of his design; a Silver Medal is also awarded to Joseph N. Sanders, of Birmingham School of Art, for an admirable design in which the armour of the knight is thoroughly well understood and appreciated (Illustrated).

Designs for Ironwork.—The Examiners are unable to award any medals for the designs for ironwork. The work is considerably below the average, and this is particularly to be regretted at this time in view of its importance. In connection with the designs for electric light standards especially the Examiners notice a want of both design and construction.

A Book Prize is awarded to Herbert H. Stansfield, of Sheffield School of Art, for his charming designs for a set of escutcheons, though the designs for lock plates on the same sheet are not of equal merit; had there been less of the "fishbone" treatment a higher award would probably have been made.

DESIGNS —GOLD AND SILVER WORK, METAL WORK, ENAMELS, FANS, JEWELLERY.

Examiners : A. F. Brophy ; Walter Crane ; Nelson Dawson.

Designs for Gold and Silver Work.—The standard of work is not so high as last year. The Examiners regret still to see a large number of the hackneyed trade forms of design, many of which are, however, represented by able drawings. Awards have been made to designs which showed some independent thought,

and to some that gave evidence of careful study of historic forms suitable to the material. The greater number of the designs selected are adaptable to their purpose and show that the students have evidently studied the material.

A Silver Medal is awarded to Elizabeth Davies, of Newcastle-on-Tyne (Durham College) School of Art, for a well-proportioned design for a silver cup, which, although it repeats known forms, is thoroughly adapted to the material and to its purpose (Illustrated).

A Bronze Medal award is made to Ernest Allen, of Birmingham School of Art, for his design for a casket in silver and enamel; had the structural detail not been so commonplace a higher award would probably have been made (Illustrated).

The Examiners would desire to point out that the use of enamel as paint in the shallow interstices of repoussé is objectionable, as not being either workmanlike or permanent.

Designs for Metal Work.—The works submitted in this class are fairly good and are of an interesting character. There is evidence that the work has been conducted on better lines and that the suitability of the designs for the material has been more carefully studied.

A Bronze Medal is awarded to Charles Hughes, of Tottenham School of Art, for his design for a copper and silver plaque which shows commendable simplicity of drawing and is of a thoroughly practical character (Illustrated).

A Bronze Medal is also awarded to Arthur Penny, of Campden Evening School, for a design for an iron dish, which is full of artistic feeling and shows an intelligent sense of plane in repoussé. Had the figures been better drawn it is probable that a higher award would have been made.

A Book Prize is awarded to Violet E. Brunton, of Liverpool (Mount Street) School of Art, for the tastefulness of her design for a memorial tablet. Though the drawing is somewhat wanting in completeness, the spacing is good and the design is not overburdened with detail.

Enamels.—There is a very good show of work in this class, and the high standard of last year is well maintained.

A Silver Medal is awarded to Fanny Bunn, of Birmingham School of Art, for her designs for a panel "Gloria in Excelsis" and for an enamelled box lid; the composition is not quite so distinguished nor so successful as the work for which a Gold Medal was awarded last year (Illustrated).

A Silver Medal is awarded to Gertrude M. Hart, of Birmingham School of Art, for panels in Limoges enamel, which show a fine sense of colour and are eminently suited to the material (Illustrated).

DESIGN FOR A SILVER CUP.

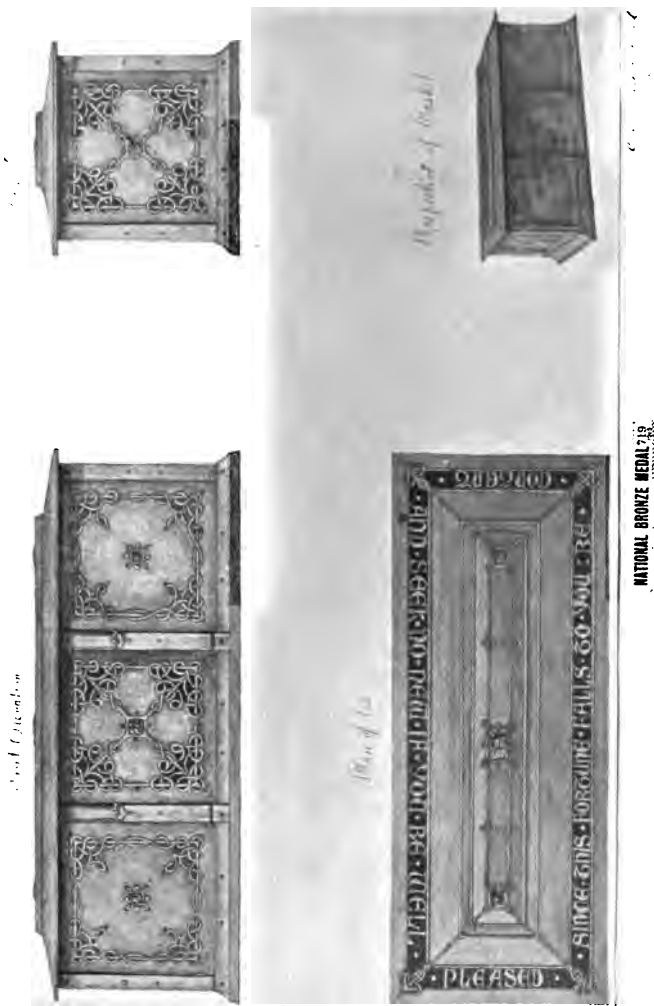


SILVER MEDAL.

ELIZABETH DAVIES.

NEWCASTLE-ON-TYNE (DURHAM COLLEGE)
SCHOOL OF ART.

DESIGN FOR A SILVER AND ENAMELLED CASKET.

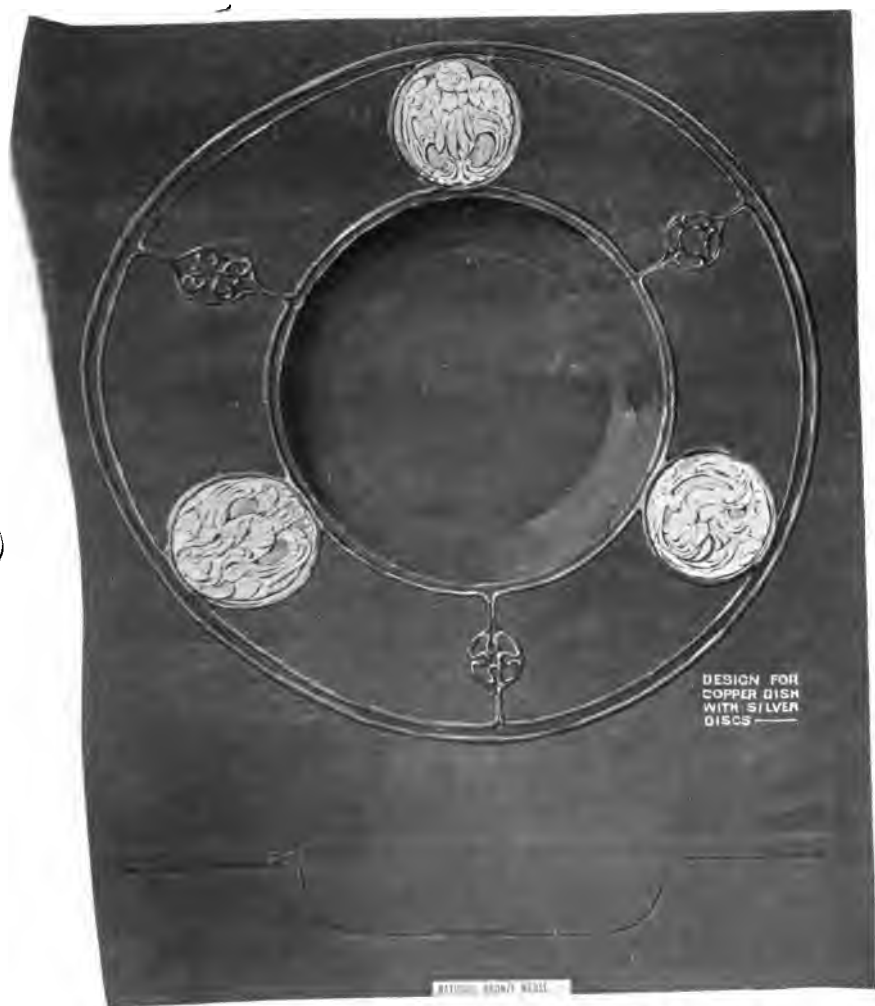


BIRMINGHAM SCHOOL OF ART.

ERNEST ALLEN.

BRONZE MEDAL.

DESIGN FOR A COPPER AND SILVER PLAQUE.



BRONZE MEDAL.

CHARLES HUGHES.

TOTTENHAM SCHOOL OF ART.

COPPER AND SILVER PLAQUE ILLUSTRATING DESIGN.



BRONZE MEDAL.

CHARLES HUGHES.

TOTTENHAM SCHOOL OF ART.

DESIGN FOR AN ENAMELLED PANEL AND THE WORKED
SPECIMEN ILLUSTRATING THE DESIGN.



BIRMINGHAM SCHOOL OF ART.



FANNY BUNN.

SILVER MEDAL (FOR 2 SHEETS).

DESIGN FOR AN ENAMELLED PANEL.



SILVER MEDAL (FOR 2 SHEETS).

GERTRUDE M. HART.

BIRMINGHAM SCHOOL OF ART.

SPECIMEN ILLUSTRATING DESIGN FOR AN ENAMELLED PANEL.



SILVER MEDAL (FOR 2 SHEETS).

GERTRUDE M. HART.

BIRMINGHAM SCHOOL OF ART.

DESIGN FOR AN ENAMELLED PANEL.



SILVER MEDAL (FOR 2 SHEETS).

GERTRUDE M. HART.

BIRMINGHAM SCHOOL OF ART.

SPECIMEN ILLUSTRATING DESIGN FOR AN ENAMELLED PANEL.

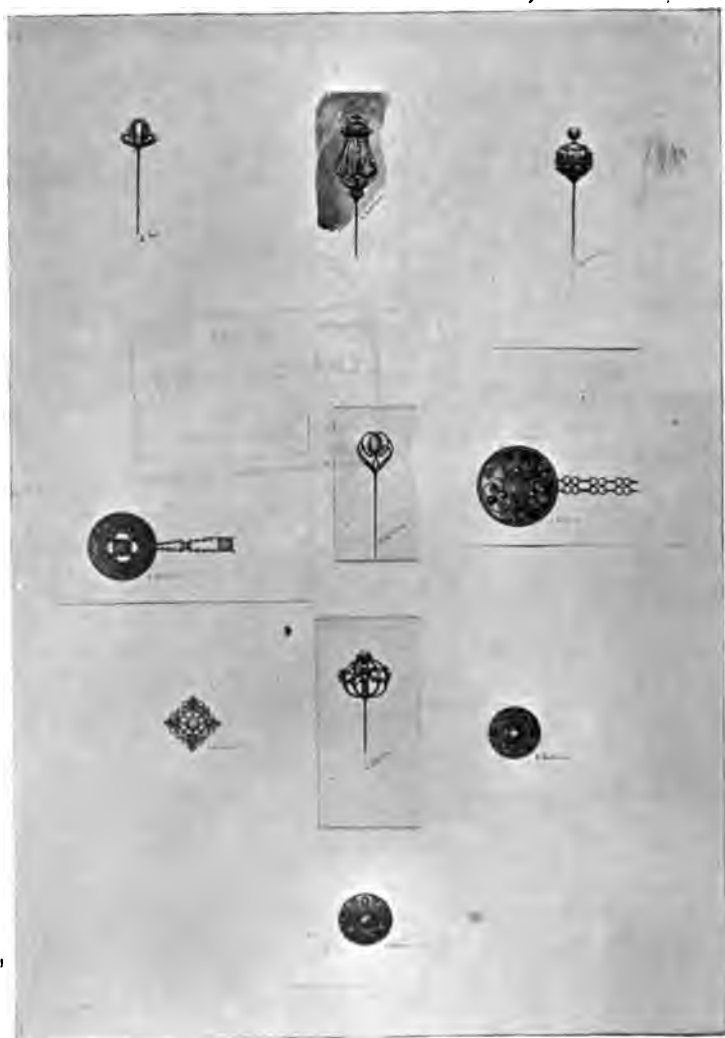


SILVER MEDAL (FOR 2 SHEETS).

GERTRUDE M. HART.

BIRMINGHAM SCHOOL OF ART.

**DESIGNS FOR SILVER BROOCH, BUTTONS, CLOAK CLASPS,
HAT AND LACE PINS.**



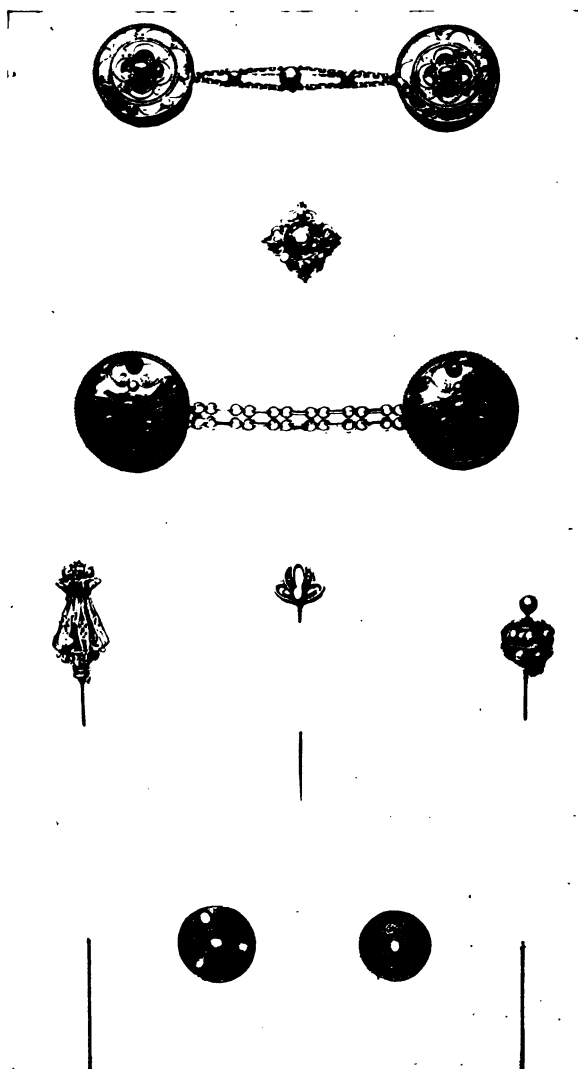
GOLD MEDAL.

EDITH M. LINNELL.

BIRMINGHAM SCHOOL OF ART.

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MANUFACTURED SPECIMENS ILLUSTRATING DESIGNS
FOR SILVER WORK.



GOLD MEDAL.

EDITH M. LINNELL.

BIRMINGHAM SCHOOL OF ART.

DESIGN FOR A SGRAFFITO PLAQUE.



SILVER MEDAL.

MARGARET ANNIE SMITH.

STOKE-ON-TRENT SCHOOL OF ART.

Designs for Fans.—The Examiners are pleased to see a fresh impulse in the designs for fans, all of which are more or less appropriate, and certainly are an improvement on those submitted last year.

Designs for Jewellery.—There is a decided advance in the quality of the work in this class. There is more refinement and more appropriate choice in form in the best works. It would appear that the students have a greater practical knowledge of the materials than before, and this has probably reacted upon the designs.

A Gold Medal is awarded to Edith M. Linnell, of Birmingham School of Art, for a set of very competent and tasteful designs for different types of work in clasps, hat pins, and buttons (Illustrated). They are well drawn and are perfectly adapted to their purposes and material.

A Silver Medal is awarded to Ethel M. Poppleton, of Leicester (The Newarke) School of Art, for designs for chain and pendant and buttons, which are presented with singular taste and refinement.

A Bronze Medal is awarded to Edmund T. W. Ware, of Stepney (People's Palace) Evening School, for a set of good designs, especially the design for a comb, which shows invention and feeling for line. The relative scales in the elements of the ornament are well worked out and there is a suitable distribution of precious stones.

A Bronze Medal is awarded to George E. Hides, of Birmingham School of Art, for his set of designs; had the drawings all been as complete as that for the cross a higher award might have been made.

DESIGNS—POTTERY, TILES, PANELS, AND FRIEZES.

Examiners: S. J. Cartridge; W. De Morgan;
R. H. A. Willis.

Pottery.—The standard of the work in this class is on the whole maintained, though a lack of originality is noticeable in the designs for articles of every-day use which are not so good as in previous years. There is too often a want of refinement in the expression of details.

The examiners are glad to find that the study of colour is receiving more attention, and that in many cases the students have more thoroughly grasped the conditions imposed by the material.

A Silver Medal is awarded to Margaret Annie Smith, of Stoke-on-Trent School of Art, for a design for a plaque, displaying great grace and freedom, though the general effect is somewhat lost owing to the paleness of portions of the ground in the centre (Illustrated).

A Silver Medal is awarded to Joseph Finney, of Hanley School of Art, for a gracefully contoured design for a sundial with appropriately conceived allegorical figures; the drawing is, however, slightly incomplete as a working drawing.

A Bronze Medal is awarded to Rosalind Fouracre, of Plymouth (Technical School) School of Art, for a well-balanced design for a sgraffito plaque; the scale of the details is in good keeping and the balance of the masses is well maintained throughout.

A Bronze Medal is awarded to Laura Brockelbank, of Blackheath School of Art, for a well-drawn design for a rose bowl. The decorations in medallions round the bowl are particularly good, and the simplicity of the detail lends itself readily to the material in which it is to be executed.

In the case of a graceful design for an ornamental plate by Arthur Kidd, of Sunderland School of Art, to whom a Book Prize is given, the Examiners wish to point out that the delicacy of the outline seems to call rather for hand work than for the character of line necessitated by printing.

Designs for Tiles.—In the designs in this subject, where so much depends on colour and mass, the Examiners reject a number of works which are merely submitted in outline and without any indication of the colours which are to be employed.

The general standard of the work is up to the average, and the necessities of material have been well considered.

The Examiners deprecate the repetition of the same design in identical spaces of the ornament, in cases where the design is pictorial and is not connected with the ornament. In proportion as the design becomes more pictorial, the monotony of repetition becomes more apparent. An illustration of this drawback is to be seen in the work of James Skinner, of Burslem School of Art, to whom a Book Prize is given. As a contrast to this otherwise careful work the Examiners would draw attention to that of John O'Neill Blair, of Belfast School of Art, for which a Bronze Medal is awarded, where a similar subject has been well treated, the figure of the animal becoming itself a duly subordinated feature of the ornamental design.

A Silver Medal is awarded to Herbert Budd, of Hanley School of Art, for well conceived and well composed designs for panels for decoration of a fireplace, in which, however, the drawing is somewhat slight in parts (Illustrated).

A Silver Medal is awarded to Charles E. E. Connor, of Hanley School of Art, for designs for a music cabinet and wardrobe to be executed in fumed oak with pottery panels decorated with sgraffito designs (Illustrated). The Examiners especially commend the excellence of the designs and the carefully elaborated drawing of their details and particularly admire the panel of "Music."

A Bronze Medal is awarded to John Currie, of Newcastle-under-Lyme School of Art, for his designs for two china panels, which show great delicacy and refinement of drawing.

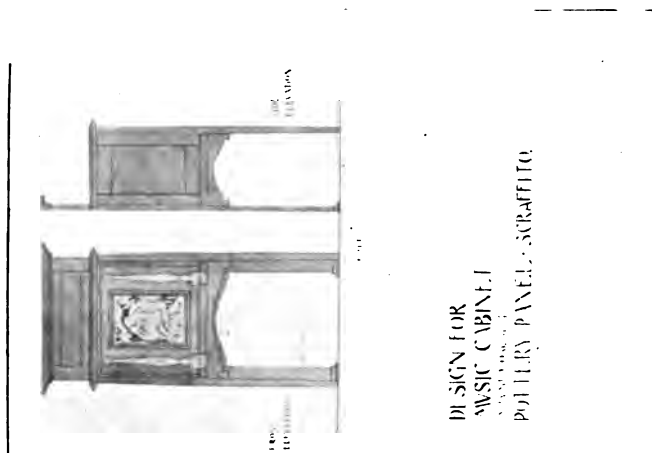


THIS IS NOT A NEW PRODUCT. EXISTING COLOR CHANGING
AND COLOR MATCHING WAREHOUSE THE WHOLE OF THE
FIXED WOOD WORK SURROUNDING AND PLATE

HERBERT BUDD.

HANLEY SCHOOL OF ART.

DESIGN FOR POTTERY PANEL FOR A MUSIC CABINET.



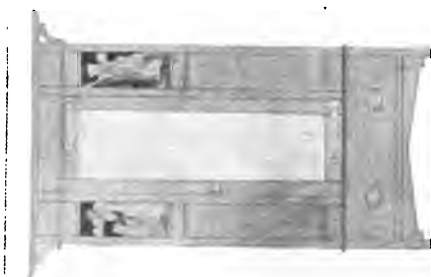
HANLEY SCHOOL OF ART.



CHARLES E. E. CONNOR.

SILVER MEDAL (FOR 2 SHEETS).

DESIGNS FOR POTTERY PANELS FOR A WARDROBE.



DESIGN FOR
POTTERY PANELS
FOR A WARDROBE.

HANLEY SCHOOL OF ART.



CHARLES E. E. CONNOR.

SILVER MEDAL (FOR 2 SHEETS).

1919	1918	1917	1916	1915	1914	1913	1912	1911	1910	1909	1908	1907	1906	1905	1904	1903	1902	1901	1900	1899	1898	1897	1896	1895	1894	1893	1892	1891	1890	1889	1888	1887	1886	1885	1884	1883	1882	1881	1880	1879	1878	1877	1876	1875	1874	1873	1872	1871	1870	1869	1868	1867	1866	1865	1864	1863	1862	1861	1860	1859	1858	1857	1856	1855	1854	1853	1852	1851	1850	1849	1848	1847	1846	1845	1844	1843	1842	1841	1840	1839	1838	1837	1836	1835	1834	1833	1832	1831	1830	1829	1828	1827	1826	1825	1824	1823	1822	1821	1820	1819	1818	1817	1816	1815	1814	1813	1812	1811	1810	1809	1808	1807	1806	1805	1804	1803	1802	1801	1800	1799	1798	1797	1796	1795	1794	1793	1792	1791	1790	1789	1788	1787	1786	1785	1784	1783	1782	1781	1780	1779	1778	1777	1776	1775	1774	1773	1772	1771	1770	1769	1768	1767	1766	1765	1764	1763	1762	1761	1760	1759	1758	1757	1756	1755	1754	1753	1752	1751	1750	1749	1748	1747	1746	1745	1744	1743	1742	1741	1740	1739	1738	1737	1736	1735	1734	1733	1732	1731	1730	1729	1728	1727	1726	1725	1724	1723	1722	1721	1720	1719	1718	1717	1716	1715	1714	1713	1712	1711	1710	1709	1708	1707	1706	1705	1704	1703	1702	1701	1700	1699	1698	1697	1696	1695	1694	1693	1692	1691	1690	1689	1688	1687	1686	1685	1684	1683	1682	1681	1680	1679	1678	1677	1676	1675	1674	1673	1672	1671	1670	1669	1668	1667	1666	1665	1664	1663	1662	1661	1660	1659	1658	1657	1656	1655	1654	1653	1652	1651	1650	1649	1648	1647	1646	1645	1644	1643	1642	1641	1640	1639	1638	1637	1636	1635	1634	1633	1632	1631	1630	1629	1628	1627	1626	1625	1624	1623	1622	1621	1620	1619	1618	1617	1616	1615	1614	1613	1612	1611	1610	1609	1608	1607	1606	1605	1604	1603	1602	1601	1600	1599	1598	1597	1596	1595	1594	1593	1592	1591	1590	1589	1588	1587	1586	1585	1584	1583	1582	1581	1580	1579	1578	1577	1576	1575	1574	1573	1572	1571	1570	1569	1568	1567	1566	1565	1564	1563	1562	1561	1560	1559	1558	1557	1556	1555	1554	1553	1552	1551	1550	1549	1548	1547	1546	1545	1544	1543	1542	1541	1540	1539	1538	1537	1536	1535	1534	1533	1532	1531	1530	1529	1528	1527	1526	1525	1524	1523	1522	1521	1520	1519	1518	1517	1516	1515	1514	1513	1512	1511	1510	1509	1508	1507	1506	1505	1504	1503	1502	1501	1500	1499	1498	1497	1496	1495	1494	1493	1492	1491	1490	1489	1488	1487	1486	1485	1484	1483	1482	1481	1480	1479	1478	1477	1476	1475	1474	1473	1472	1471	1470	1469	1468	1467	1466	1465	1464	1463	1462	1461	1460	1459	1458	1457	1456	1455	1454	1453	1452	1451	1450	1449	1448	1447	1446	1445	1444	1443	1442	1441	1440	1439	1438	1437	1436	1435	1434	1433	1432	1431	1430	1429	1428	1427	1426	1425	1424	1423	1422	1421	1420	1419	1418	1417	1416	1415	1414	1413	1412	1411	1410	1409	1408	1407	1406	1405	1404	1403	1402	1401	1400	1399	1398	1397	1396	1395	1394	1393	1392	1391	1390	1389	1388	1387	1386	1385	1384	1383	1382	1381	1380	1379	1378	1377	1376	1375	1374	1373	1372	1371	1370	1369	1368	1367	1366	1365	1364	1363	1362	1361	1360	1359	1358	1357	1356	1355	1354	1353	1352	1351	1350	1349	1348	1347	1346	1345	1344	1343	1342	1341	1340	1339	1338	1337	1336	1335	1334	1333	1332	1331	1330	1329	1328	1327	1326	1325	1324	1323	1322	1321	1320	1319	1318	1317	1316	1315	1314	1313	1312	1311	1310	1309	1308	1307	1306	1305	1304	1303	1302	1301	1300	1299	1298	1297	1296	1295	1294	1293	1292	1291	1290	1289	1288	1287	1286	1285	1284	1283	1282	1281	1280	1279	1278	1277	1276	1275	1274	1273	1272	1271	1270	1269	1268	1267	1266	1265	1264	1263	1262	1261	1260	1259	1258	1257	1256	1255	1254	1253	1252	1251	1250	1249	1248	1247	1246	1245	1244	1243	1242	1241	1240	1239	1238	1237	1236	1235	1234	1233	1232	1231	1230	1229	1228	1227	1226	1225	1224	1223	1222	1221	1220	1219	1218	1217	1216	1215	1214	1213	1212	1211	1210	1209	1208	1207	1206	1205	1204	1203	1202	1201	1200	1199	1198	1197	1196	1195	1194	1193	1192	1191	1190	1189	1188	1187	1186	1185	1184	1183	1182	1181	1180	1179	1178	1177	1176	1175	1174	1173	1172	1171	1170	1169	1168	1167	1166	1165	1164	1163	1162	1161	1160	1159	1158	1157	1156	1155	1154	1153	1152	1151	1150	1149	1148	1147	1146	1145	1144	1143	1142	1141	1140	1139	1138	1137	1136	1135	1134	1133	1132	1131	1130	1129	1128	1127	1126	1125	1124	1123	1122	1121	1120	1119	1118	1117	1116	1115	1114	1113	1112	1111	1110	1109	1108	1107	1106	1105	1104	1103	1102	1101	1100	1099	1098	1097	1096	1095	1094	1093	1092	1091	1090	1089	1088	1087	1086	1085	1084	1083	1082	1081	1080	1079	1078	1077	1076	1075	1074	1073	1072	1071	1070	1069	1068	1067	1066	1065	1064	1063	1062	1061	1060	1059	1058	1057	1056	1055	1054	1053	1052	1051	1050	1049	1048	1047	1046	1045	1044	1043	1042	1041	1040	1039	1038	1037	1036	1035	1034	1033	1032	1031	1030	1029	1028	1027	1026	1025	1024	1023	1022	1021	1020	1019	1018	1017	1016	1015	1014	1013	1012	1011	1010	1009	1008	1007	1006	1005	1004	1003	1002	1001	1000	999	998	997	996	995	994	993	992	991	990	989	988	987	986	985	984	983	982	981	980	979	978	977	976	975	974	973	972	971	970	969	968	967	966	965	964	963	962	961	960	959	958	957	956	955	954	953	952	951	950	949	948	947	946	945	944	943	942	941	940	939	938	937	936	935	934	933	932	931	930	929	928	927	926	925	924	923	922	921	920	919	918	917	916	915	914	913	912	911	910	909	908	907	906	905	904	903	902	901	900	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DESIGNS FOR A PIANO-FRONT AND AN OVERMANTEL.



BIRMINGHAM SCHOOL OF ART.

GERALDINE MORRIS.

SILVER MEDAL (FOR 2 SHEETS).

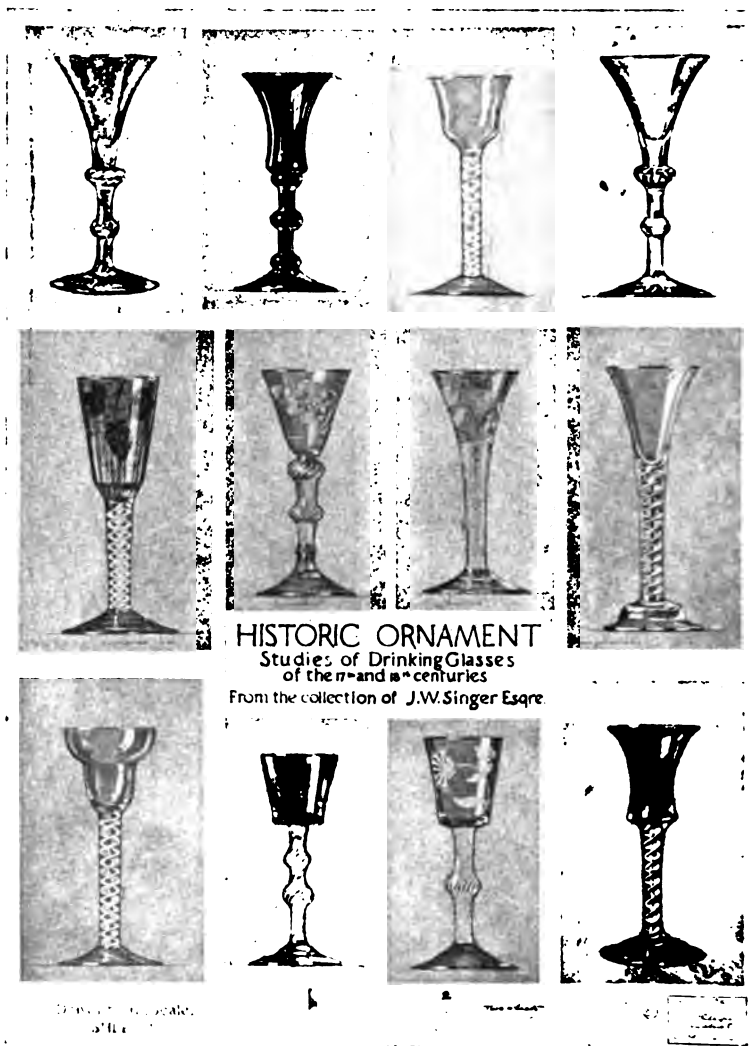
HISTORIC ORNAMENT
Studies of Drinking Glasses
of the greatest variety
From the collection of W. S. Hooper, Esq.

Drawn to Full Scale.
SHEET 2

ALICE E. PHILLIPS.

FROM SCHOOL OF ART.

STUDIES OF HISTORIC STYLES OF ORNAMENT.



SILVER MEDAL (FOR 2 SHEETS).

ALICE E. PHILLIPS.

FROM SCHOOL OF ART.

A Book Prize is awarded to James W. Blackburn of Huddersfield School of Art, for his design for wall tiles ; the quaintness and originality of the design are worthy of recognition though the bounding white line is somewhat objectionable.

The Examiners wish to deprecate the growth of the practice of arbitrarily parcelling out the colours in compartments enclosed by the structural lines of the design.

Designs for Panels and Friezes.—The work generally reaches a high standard, and much originality is shown in several of the designs for stencilled friezes, among which may be mentioned those of Alice M. Hobson, of Newcastle-on-Tyne (Durham College) School of Art, and Henry Bannister, of Sunderland School of Art, to whom Bronze Medals have been awarded.

A Silver Medal is awarded to Geraldine Morris, of Birmingham School of Art, for her designs for an overmantel and a triptych, which show imaginative qualities and great power of composition (Illustrated). The colouring is, however, not altogether harmonious in parts.

A Silver Medal is awarded to Arthur Paul, of Birmingham School of Art, for his design for a frieze : it has a rich effect and shows an excellent grouping of colours ; the draughtsmanship of the details in the small cartoon is praiseworthy, though the large cartoon does not show equally commendable execution.

A Book Prize is awarded to Charles Eaton, of Stafford School of Art, for a good design, which, however, seriously suffers from the coarseness of the lilies in comparison with the rest of the composition.

A Book Prize is awarded to James Wilson Baxter, of Carlisle School of Art, for a clever example of stencilling work.

HISTORIC ORNAMENT:—FLOWER AND THREE DESIGNS ; STUDIES FROM NATURE IN PREPARATION FOR DESIGN ; DESIGN OF ORNAMENT IN OUTLINE.

Examiners :—Walter Crane ; T. Erat Harrison.

Historic Ornament.—The Examiners are glad to notice a more intelligent appreciation generally of the purpose of this class of study.

A Silver Medal is awarded to Alice E. Phillips, of Frome School of Art, for her excellent and well-chosen studies of drinking glasses of the XVIIth and XVIIIth centuries, which are very dexterously executed, without too much approach to still life ; the completion of each one of the engraved patterns should, however, have been shown separately on the flat (Illustrated).

A Silver Medal is awarded to Walter Gordon Teasdale, of Birmingham (Moseley Road) School of Art, for his studies of the ornamental application of bird forms for textile design, which are well executed, with sufficiently completed details to show the

effect. This sheet fulfils the requirements of studies of Historic Ornament with a judicious economy of labour; this latter merit is also to be observed in the well chosen and well drawn set of studies from foreign bookbindings by Helena N. Cockram, of Leicester (The Newarke) School of Art, to whom a Silver Medal is also awarded.

A Bronze Medal is awarded to Helen George, of Ashton-under-Lyne School of Art, for her historic studies of texts, writing and lettering, which are well selected and accurately render the characteristics of the different periods.

A Book Prize is awarded to Arthur Morton, of Sheffield School of Art, for his study of wrought iron work, which indicates in a businesslike way the sections and construction.

A Book Prize is awarded to Charles F. Hill, of Manchester (Cavendish Street) School of Art, for a good selection of studies showing the development of the fireplace, but sections should have been shown and the details should have been more thoroughly drawn.

Bertram Payne, of Chelsea School of Art, is awarded a Book Prize for his very skilful drawing of architectural details of one selected period.

Flowers and Three Designs (Subject 14-23).—There is an improvement in taste, and the standard of work is somewhat higher on the whole than last year.

A Bronze Medal is awarded to Beatrice Brooks, of Camberwell School of Art, whose designs based on "Love-in-a-Mist," are free from the prevalent affectation. Her design for a Carrickmacross lace dress front is particularly well drawn.

Flowers and Three Designs (Subject 14-22).—The Examiners feel that the flower study is, as a rule, much more capable than the designs which are supposed to be based thereon, in which the character of the flower is often lost. They are pleased to see an improvement in colour as compared with last year.

A Silver Medal is awarded to Clara Lavington, of Leeds School of Art; in this case the study of the plant is praiseworthy and the designs are original, while the characteristics of the form and growth of the plant are well preserved.

A Book Prize is awarded to John F. Greenwood, of Shipley School of Art, for designs based on the dandelion; the most successful of the designs on his sheet is that in two colours.

Studies from Nature in Preparation for Design.—There is on the whole a greater monotony of treatment this year and a tendency to make studies according to a certain current convention. Some of the sheets submitted suggest studies for scientific rather than decorative purposes, while others again are completely conventionalised. The object of the study as a preparation for design (in which structural analysis of plants is useful) has often been overlooked.

DESIGN IN OUTLINE WITH TINTED GROUND.



BRONZE MEDAL.

ISABELLA KATHLEEN MITCHELL.

BELFAST SCHOOL OF ART.

The works by Elijah Geddes, of Stafford School of Art, and Gertrude Brodie, of Lambeth School of Art, to whom Book Prizes have been awarded, are cases in which there is exceedingly clever decorative treatment of birds, complete as panels, but which can hardly be considered as preliminary studies, such as are expected in this class.

A Bronze Medal is awarded to George H. Smith, of Leicester (The Newarke) School of Art, for a set of studies which shows good taste in the choice and treatment of his subject, and in which the main facts of the growth and character of the plant are well understood and tastefully presented.

A Bronze Medal is also awarded to Ernest Hartley, of Rochdale School of Art, for an able series of studies showing a decorative treatment of various natural objects, in which there is a good sense of colour. Insect forms should, however, only be used with discretion.

A Book Prize is awarded to Bessie Tupman, of Exeter School of Art, for the only set of shells treated for design which the Examiners considered to be worthy of an award.

Design of Ornament in Outline, Subject 22b.—A great improvement is noticeable in the quality of the works submitted for competition this year.

A Bronze Medal is awarded to Isabella Kathleen Mitchell, of Belfast School of Art, for a thoroughly original design after the Celtic style, the chief feature of which is an Irish harp; the treatment of the corners, in which the shamrock is ingeniously introduced, is extremely clever, and could hardly be improved (Illustrated).

MEASURED ARCHITECTURAL DRAWINGS, ARCHITECTURAL DESIGNS.

Examiners: J. Belcher, A.R.A.; Reginald Blomfield;
T. G. Jackson, R.A.

Architectural Drawings from Actual Measurements.—The general average of the work compares well with that of last year, though there are fewer works which merit the higher awards.

An award of a Silver Medal is made to Percy Ion Elton, of Regent Street (Polytechnic) Evening School, for an excellent set of drawings of "The Hall, Eltham Palace."

A Bronze Medal is awarded to Bryant Alfred Poulter, of Reading (College) Evening School, for a carefully worked out set of drawings of "The Forbury," Reading; the colouring is, however, too heavy, and diminishes the usefulness of the drawing. The Examiners do not commend the use of broken lines in panelling, sashes, etc., and they think that a finer line is better adapted for showing detail.

A Book Prize is awarded to William E. Sands, of Nottingham School of Art, for his set of drawings of a chancel screen at All

Saints' Church, Strelley; the Examiners would, however, point out that the mouldings of old work cannot well be struck with compasses.

A Book Prize is awarded to John D. Forbes, of Inverness Art Class, for his detailed drawings of a steeple, the thickness of the spire at the top, however, must be incorrect.

In awarding a Book Prize to Christina Corbett, of Carlisle School of Art, for a careful set of drawings of a screen at Carlisle Cathedral, the Examiners would draw attention to the mistake of outlining ornaments with thick black lines. This remark applies to many of the works examined.

Architectural Designs.—The Examiners are much disappointed with the show of work in this class of study; they have rejected a number of rudimentary and incomplete designs which should never have been submitted for the competition. They regret to notice that in many cases the mistakes made by the students show a want of intelligent instruction in the subject.

The Examiners are much pleased with the design for an oak reredos and baldachino by John H. Gibbons, of Manchester (Cavendish Street) School of Art, to whom a Silver Medal is awarded: if the design had been accompanied by working details it is probable that a Gold Medal would have been awarded (Illustrated).

A Book Prize is awarded to Frank Jones, of Scarborough School of Art, for a design for a town mission church and hostel, though the vaulting is not understood and could not, so far as is explained, be constructed.

MECHANICAL DRAWINGS.

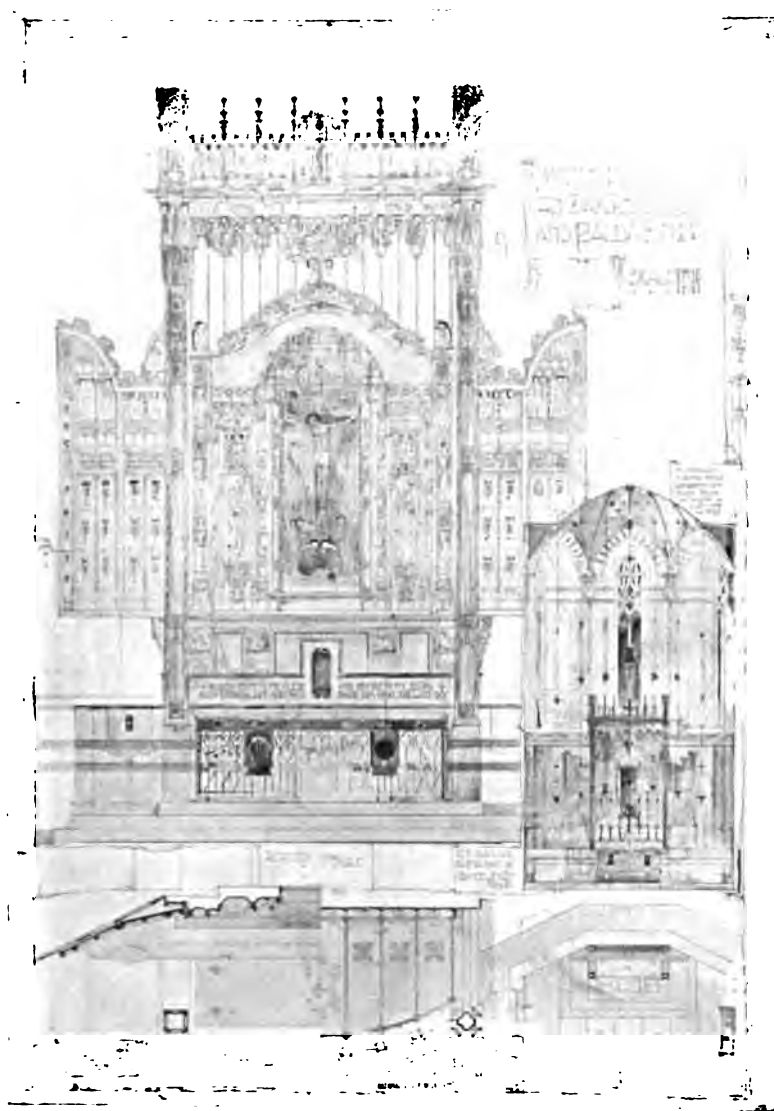
Examiner: Prof. John Perry, F.R.S.

Drawings from Measurements.—No Drawings other than those of machines are presented. In seven cases the work is worthy of commendation. One Bronze Medal and six Book Prizes are awarded.

In these seven cases good tracings and blue prints are presented of the dimensioned sections of each machine and its details, and these are quite up to the standards observed in the best drawing offices. In very many cases candidates have inked in their white paper drawings. It seems as if teachers do not encourage pupils to make the usual white paper pencil drawing so well known in drawing offices.

Designs for Machinery, Ships, etc.—There is, as a rule, but little design in the works submitted as designs. What is called "design" is usually the copying of an existing machine, slightly altering its size and introducing some small change in such things as lock nuts. Only four students exhibit work worthy of commendation, and these four receive Book Prizes.

DESIGN FOR AN OAK REREDOS AND BALDACHINO.



SILVER MEDAL.

JOHN H. GIBBONS.

MANCHESTER (CAVENDISH STREET) SCHOOL OF ART.

(Under Revision.)

BOARD OF EDUCATION, SOUTH KENSINGTON.

337255

NATIONAL COMPETITION, 1904.

LIST OF STUDENTS REWARDED,

WITH THE

REPORT OF THE EXAMINERS

ON THE

SELECTED WORKS OF SCHOOLS OF ART, EVENING SCHOOLS,
AND DAY CLASSES.

WITH ILLUSTRATIONS.



LONDON :

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1904.

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(Under Revision.)

*1904. - Educational Progress.
Educ. (Soc. Sci. & Education), 1905.*

BOARD OF EDUCATION, SOUTH KENSINGTON.

NATIONAL COMPETITION, 1904.

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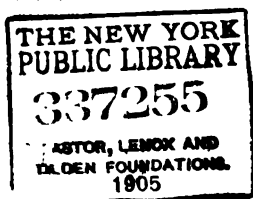
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BOARD OF EDUCATION, SOUTH KENSINGTON.

NATIONAL COMPETITION OF SCHOOLS OF ART, EVENING SCHOOLS, AND DAY CLASSES, 1904.

All works admitted to this National Competition are certified as having been done as school works, and within the last preceding school year of 12 months from April 1st to April 1st.

The Students of the Royal College of Art do not submit works for this Competition.

The Examiners appointed to make the awards of prizes for works submitted for National Competition were :—H. H. Armstead, R.A. ; J. Belcher, A.R.A. ; Reginald Blomfield ; T. Brock, R.A. ; A. F. Brophy, Hon. A.R.C.A. (London) ; S. J. Cartlidge, A.R.C.A. (London) ; A. S. Cole, C.B. ; W. R. Colton, A.R.A. ; Walter Crane, R.W.S. ; Professor W. E. Dalby, M.Inst.C.E., M.I.M.E. ; Lewis F. Day ; J. H. Dearle ; W. De Morgan ; H. Draper ; Alexander Fisher, Hon. A.R.C.A. (London) ; G. J. Frampton, R.A. ; E. J. Gregory, R.A., P.R.I., Hon. A.R.C.A. (London) ; T. Erat Harrison ; T. G. Jackson, R.A. ; W. Goscombe John, A.R.A. ; H. H. La Thangue, A.R.A. ; G. D. Leslie, R.A. ; J. Seymour Lucas, R.A. ; J. Bernard Partridge, R.I. ; E. S. Prior ; G. R. Redgrave ; Alderman Sir W. B. Richmond, K.C.B., R.A., L.C.C. ; G. Simonds ; W. Reynolds Stephens ; R. H. A. Willis, A.R.C.A. (London) ; W. F. Yeames, R.A.

Mr. Alan S. Cole, C.B., Assistant Secretary, assisted by Mr. Archer Bowler, Senior Examiner, had administrative charge of the examination.

The number of works sent up for examination was as follows :—

- 25,854 from 270 Schools of Art and Branch Schools.
- 9,420 from 199 Science Evening Schools and Day Classes.
- 5,473 from 369 Art Evening Schools and Day Classes.

Of these 6,460 works were entered for National Competition.

Nine Gold Medals, 52 Silver Medals, 163 Bronze Medals, and 386 Prizes of Books were awarded to the Schools and Students named in the following lists.

LIST OF STUDENTS for whose Works awards have been made at the NATIONAL COMPETITION, 1904.

N.B.—The awards published in this list are subject to verification that the conditions laid down in the Regulations have been complied with. The awards do not take effect in those cases in which the rules have not been met. The spelling of the names in this list is subject to revision upon receipt of the Prize Claim, Form 161^a.

GOLD MEDALS.

No student will be eligible to receive a gold medal unless he has previously obtained at the personal examinations held in May or June, or obtains in the current or next year a 1st Class in the same (or analogous) subject as that of his work entered for National Competition. In the case of Design the 1st Class success must be in Stage 2 or Honours. Corresponding success in schemes of Examinations which were held before the adoption of the present scheme will be counted in lieu of the above named successes.

Ref. No.	School.	Name.	Subject.	Description.
*1	BIRMINGHAM . -	Bunn, Fanny .	23 d. and 24 b. (for 2)	Design for an enamelled panel with specimen in material
*2	DERBY . - -	Potter, John .	23 d. (for 5)	Designs for stencilled decoration of the walls of a church
*3	HANLEY . - -	Vyse, Charles .	23 d. and 24 f. (for 2)	Design for a wall fountain in glazed pottery with specimen in material.
*4	LIVERPOOL (MOUNT STREET)	Rogers, Gilbert .	8 e. (for 2)	Time sketches of figures from the nude.
*5	NEW CROSS . -	Miller, Hubert .	19 e.	Model of a figure from the nude.
*6	NOTTINGHAM . -	Copestick, Ernest .	23 f.	Modelled design for a fire-dog.
*7	NOTTINGHAM . -	Doman, Charles L. J.	24 g.	Overmantel panel in marble.
*8	PLYMOUTH (TECHNICAL SCHOOL)	Fouracre, Rosalind .	23 c.	Design for a panel in painted tiles.
*9	WEST HAM . - -	Trent, Newbury Abbot .	23 d. and 24 a. (for 2)	Design for an inlaid wood fire screen with specimen in material.

¶ The Princess of Wales' Scholarship of £25 has been awarded to this Student.

† The Princess of Wales' Scholarship of £11 has been awarded to this Student.

SILVER MEDALS.

Ref. No.	School.	Name.	Subject.	Description.
*10	Battersea (Polytechnic).	Rudge, Margaret M.	23 c.	Design for a printed muslin hanging.
11	Birmingham . -	Davies, Archibald J.	23 d. and 24 f. (for 2)	Design for a stained glass panel with specimen in material.
*12		Green, Charles F. .	23 c. (for 3)	Design for a lectern and platform.
13		Pool, Agnes I. .	23 d. and 24 b. (for 2)	Design for an enamelled panel with specimen in material.
14		Sanderson, Frances H. E. .	23 d. and 24 f. (for 3)	Designs for stained-glass windows with specimen in material.
15		Tennant, William H. O. .	23 e.	Modelled designs for a hinge, escutcheon and keys.
16	Birmingham (Victoria Street).	Stubington, Richard J. .	24 b.	Silver pendant, jewelled.

* Illustrated.

Silver Medals—continued.

Ref. No.	School.	Name	Subject.	Description.
17	Bridgwater . . .	Smith, Fred New-land	19 b. 2.	Model of a figure from the antique.
*18	Burslem . . .	Pimlett, Gordon .	23 c. and 24 f.	Design for majolica tiles with specimens in material.
*19		Scott, Arthur .	23 c. and 24 f.	Designs for plates with specimens in material.
*20	Camberwell .	Hornblower, Florence.	23 c. & 24 c. (for 2)	Design for a lady's work-box, with specimen in material.
*21	Cannock (Evening School).	Withington, Raymond.	23 g. for set.	Measured drawings of a high-speed engine.
22	Carlisle . . .	Baxter, James Wilson.	8 c. 1 (for 2)	Drawings of hands and feet from life.
*23	Chancery Lane (Birkbeck College).	Richardson, Albert Edward.	23 b. (for 4)	Design for a pavilion in a public park.
24	Chelsea . . .	Milne, Jean . . .	19 e.	Model of a figure from the nude.
25	Derby . . .	Jephson, Eva . . .	22 a.	Studies of natural objects treated for design.
26	Falkirk . . .	Reid, William . . .	19 b. 1.	Model of a head from the antique.
*27	Hammersmith .	Pringle, Mary . . .	20	Foliage modelled from nature.
*28		Skinner, Constance	19 e.	Model of a figure from the nude.
29	Hanley . . .	Gostick, Alice . . .	23 d. & 24 f. (for 2)	Design for a sgraffito vase, with specimen in material.
30		Lutz, Edward . . .	23 d. & 24 f. (for 2)	Design for a vase, with specimen in material.
*31	Holloway . . .	Goff, Bertha L. . .	23 d. & 24 b. (for 2)	Designs for necklets and cloak-clasps, with specimens in material.
32	Huddersfield . .	Lockwood, Edgar .	19 b. 2.	Model of a figure from the antique.
*33	Hyde . . .	Potta, Walter . . .	8 d.	Chalk study of drapery arranged on an antique figure.
*34	Lambeth . . .	Simpson, Janet . .	10 b.	Pen and ink drawings of buildings.
35	Leeds . . .	Jowett, Percy H. .	8 c. 2.	Chalk drawing of a figure from the nude.
36		Lavington, Clara .	23 d. & 24 e. (for 5)	Design for an embroidered screen, with specimen in material.
*37		Webster, Amy E. .	15 a.	Group in oil colours.
38	Leicester (The Newarke).	Biggs, Lillian . . .	24 b.	Necklace with pendant, brooch, button, and ring.
39		Booth, Mary F. . .	8 b. 2.	Chalk drawing of a figure from the antique.
40	Liverpool (Mount Street).	Butler Harry . . .	8 e. (for 2)	Time sketches of figures from the nude.
*41		Lloyd, Margaret E. .	23 d. (for 2)	Designs for stencilled decorative compositions.
42		McCormack, Margaret.	8 e. (for 2)	Time sketches of figures from the nude.
*43	Manchester (Cavendish Street).	Rogers, Gilbert . .	17 c.	Oil-painting of a figure from the nude.
44		Ashworth, Sally G. .	8 b. 2.	Chalk drawing of a figure from the antique.
*45		Gibbons, J. Harold .	23 d. (for 3)	Design for a painted rood screen.
46	Newcastle-on-Tyne (Durham College).	Lloyd, Olivia M. . .	8 b. 1.	Chalk drawing of a head from the antique.
47		Armes, Alice G. H. .	24 g.	Illuminated pages of a book, vellum.
48	New Cross . . .	Clausen, Margaret M.	8 b. 1. (for 2)	Drawings of hands from casts.
49		Snow, Dorothy M. .	23 d. (for 3)	Design for the decoration of the chancel of a church.
*50	Nottingham	Atkinson, Robert .	23 b. (for 3)	Design for a covered bridge in connection with a college or cathedral.

* Illustrated.

Silver Medals—continued.

Ref. No.	School.	Name.	Subject.	Description.
51	Paisley (Technical School, Art Class).	Peddle, William F.	8 d.	Chalk study of drapery arranged on an antique figure.
*52	Plymouth (Princess Square).	Luxton, Hilda -	23 e.	Modelled design for a wall-filling
53		Stitson, William T.	23 e.	Modelled design for tiles.
54	Plymouth (Technical School).	Hodge, David H. -	23 d.	Design for a frieze in painted tiles.
55	Preston - - -	Cooper, A. A. -	9 a. (for 2)	Anatomical studies.
*56	Swansea - - -	Morgan, John P. -	22 b.	Modelled design for a scroll.
*57	Taunton - - -	Hammett, Lydia C.	23c. & 24e. (for 3)	Designs for a lace bridal veil, yokes and collar band, with specimens in material.
58	West Bromwich -	Todd, Frank -	8 c. 2.	Chalk drawing of a figure from the nude.
*59	Worcester - -	Cooke, Maude -	20	Foliage modelled from nature.
60		Nicholls, Mary -	23c. & 24e. (for 2)	Design for an embroidered linen bed-spread, with specimen in material
61	York (St. Leonard's Place).	Woodhouse, Mary Harvey.	8 b. 2.	Chalk drawing of a figure from the antique.

BRONZE MEDALS.

Ref. No.	School.	Name.	Subject.	Description.
62	Accrington - - -	Marsden, Walter -	19 b 2	Model of a figure from the antique.
*63	Ashton-under-Lyne -	Connor, Charles Ernest Edward	23 d.	Design for a pottery panel.
64	Banbury - - -	Spicer, Edward V.	23 c.	Designs for furniture fittings in bright iron.
65	Bath - - -	Hancox, James Albert	22 d. (for 2)	Studies of historic styles of ornament.
66		Neate, Ashby Smith	16 a.	Monochrome painting of a figure from the antique.
67		Broström, Rasmus -	22 a.	Studies of birds treated for design.
68		Broström, Rasmus	23 c.	Design for printed muslin.
69	Battersea (Polytechnic).	Gray, Naomi S. -	23 c.	Design for an embroidered collar.
70		Harford, Ida -	23 c. (for 2)	Designs for printed muslin.
71		Hinton, Amy -	23 c. (for 2)	Designs for inlaid linoleum borders.
72		Jarvis, Sarah C. V.	22 a.	Studies of natural objects treated for design.
73		Smith, Lucy -	23 c. (for 2)	Designs for printed muslin hangings.
*74	Belfast - - -	Timson, Leonard -	22 b.	Design in outline with tinted ground.
75		Wulff, Paula -	23 c.	Design for a Zouave jacket.
76		Campbell, John -	23 c.	Design for a leather book-cover.
77	Birmingham -	Bunn, Fanny -	24 b.	Enamelled finger-bowl.
*78		Eadie, Kate M. -	23 d. (for 2)	Designs for enamelled panels.
79		Eadie, Kate M. -	24 g.	Three-panel screen painted in tempera.
*80		Edgecombe, Reginald E. - - -	23c. & 24b. (for 2)	Design for a soup tureen and ladle with specimens in material.
81		Edwards Annie	17 b.	Oil painting of a head from life.

* Illustrated.

7
Bronze Medals—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
82	Birmingham	Harper, Ivy E.	24 g.	Illuminated pages for a book vellum.
83		Holloway, Arthur E.	24 c. (for 2)	Two leather boxes—one with metal fittings.
84		Janeck, Marguerite	24 e.	Embroidered coverlet.
85		Mantle, Clara	24 b.	Enamelled panel.
86		Maxwell, Gertrude	24 g.	Illuminated book, vellum
87		F. M. Morris, Geraldine	23 d. (for 2)	Designs for stained-glass.
88		Sherwood, Walter S.	17 b.	Oil painting of a head from life.
89		Upton, Rhoda A.	24 c.	Circular leather box.
*90	Birmingham (Moseley Road).	Everiss, Alfred	23 c. (for 8)	Design for wrought iron rail-ings.
91		Morris, Frank G.	18 b.	Ornament modelled from the cast.
92		Bullock, Ethel	23 c.	Design for tapestry.
93	Blackheath	Kelsey, Marjorie	15 a.	Group in oil colours.
94		Parkinson, William	8 b 2	Chalk drawing of a figure from the antique.
95		Perrett, Henry	22 d. (for 2)	Studies of historic styles of ornament.
96	Bloomsbury	Bristow, Dorothy	14 a.	Flowers painted in water-colours without background.
97	Bradford (Technical College).	Brown, Robert	23 c.	Design for a stenilled hanging.
98	Brighton	Hudson, Gwynedd	20	Foliage modelled from nature.
99	Bristol Kensington House).	Lismore, William	8 c 2	Chalk drawing of a figure from the nude.
100	Burnley	Wilkinson, James A.	23 c. (for 2)	Designs for woven hangings.
101	Burslem	Gleaves, Percy	8 c. 1 (for 2)	Chalk drawings of hands and feet from life.
102		Tushingham, Sydney	8 b 2.	Chalk drawing of a figure from the antique.
103		Tushingham, Sydney	8 c. 1 (for 2)	Chalk drawings of hands and a foot from life.
104		Chapple, John	23 c.	Designs for leather book covers.
*105	Camberwell	Evans, Rose	23 c.	Designs for collar, cuffs and night-dress case.
*106		Foulger, Annie	23 d. (for 2)	Designs for book illustrations.
107		Venables, Beatrice	23 c.	Designs for an embroidered bag and d'oyleys.
*108	Campden (Evening School).	Edwards, Walter	24 b.	Hammered copper cup and cover with enamels.
*109	Carlisle	Metcalf, Arthur	23 c.	Design for tiles.
110	Chancery Lane (Birkbeck College).	Chandler, Mabel S.	14—23 c.	Designs based on a flowering plant.
111	Clapham	Taylor, Maud	15 a.	Group in oil colours.
112		Tozer, Ellinor	8 c. 1.	Chalk drawing of a head from life.
113	Cork	MacDonnell, Maggie	23 c.	Design for a crochet bertha.
114		Martin, Samuel	14—22	Designs based on a flowering plant.
115	Derby	Clark, Ernest	24 b.	Enamelled copper pendant.
116	Dublin	Lett, Frances	15 a.	Group in oil colours.
117	Dundee	Revel, John D.	23 a. (for 3)	Measured drawings of doorway from "Old Steeple" Church of St. Clement Dundee.

* Illustrated.

Bronze Medals—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
118	Falkirk	Carruthers, James	18 b.	Ornament modelled from the cast.
119	Gloucester	Poyner, Henry J.	18 b.	Ornament modelled from the cast.
120	Hammersmith	Kendrick, Florence	19 e.	Model of a figure from the nude.
121	Handsworth	Ryland, Clarice	23 c.	Design for a lace and appliqué collar.
122	Hanley	Ourrie, John	23 d. & 24 f. (for 3).	Designs for agraftito panels, with specimens in material.
123		Lambert, Beatrice	23 c. & 24 f. (for 2).	Design for a plaque with specimen in material.
124		Malkin, Gertrude	23 d. & 24 f. (for 2).	Design for a vase with specimen in material.
125		Dutton, Ellen Susannah	23 f.	Modelled designs for hand-mirror, brush, comb, and button-hook, to be executed in beaten silver.
*126	Holloway	Perrott, Mary Gordon	23 c.	Design for a printed muslin hanging.
127		Perrott, Mary Gordon	23 c.	Designs for printed cotton.
128	Hornsey	Clayton, Walter	23 c. (for 2)	Design for an oak sideboard.
*129	Huddersfield	Kyle, John	23 d.	Design for a leather Bible-case.
130	Hull	Found, James A.	23 c. (for 3)	Design for a stencilled frieze.
131		Found, James A.	23 c.	Design for a stencilled hanging.
132	Ipswich (Higher Grade Council School)	Calver, Horace James	23 g. (for set)	Measured drawings of a horizontal engine.
133	Kidderminster	Barth, Mark J.	23 c.	Design for a Wilton carpet.
134	Kirkby Lonsdale	Bisset, Christian	14-22	Designs based on a flowering plant.
135	Lambeth	Spark, Adelaide	19 d.	Model of a head from life.
136		Whittingham, Esther D.	19 d.	Model of a head from life.
137	Leeds	Cliff, Ethel	8 b. 2.	Chalk drawing of a figure from the antique.
138		Hoult, Dorothy	23 c.	Design for crotone.
139	Leicester (The Newarke)	Burton, Marion	19 b. 2.	Model of a figure from the antique.
140		Gimson, Alice	23 c. & 24 b. (for 2)	Design for a necklace with specimens of jewellery.
*141		Smith, Arthur, F.	23 d.	Design for a pictorial advertisement.
142		Tarratt, John	9 a. (for 2)	Anatomical studies.
143	Liscard	Troutman, Margaret	8 b. 1.	Chalk drawing of a head from the antique.
144		Ellis, Frank L.	12 a.	Monochrome painting of ornament from the cast.
145		Winter, Daisy A. S.	12 a.	Monochrome painting of ornament from the cast.
*146		Blackburn, Winifred	23 d.	Design for a nursery over-mantel.
*147	Liverpool (Mount Street)	Brunton, Violet	23 f.	Modelled design for a bronze panel.
148		Doggett, Margery	19 f.	Modelled study of drapery.
149		Haworth, Charles	8 e.	Time sketches of figures from the nude.
150		Henderson, Ralph	23 c.	Designs for oak sideboards.
151		Metcalf, William J.	17 c.	Oil painting of a figure from the nude.

Bronze Medals—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
152	Liverpool (Mount Street).	Morrison, Nina	23 d. (for 2)	Design for a decorative panel.
153		Pengelly, Kitty	8 b. 2.	Chalk drawing of a figure from the antique.
154		Stewart, Ethel	23 c. (for 2)	Designs for decorative landscape panels.
155	Londonderry	Pollock, Elizabeth	24 e. (for 2)	Crochet collars.
156		Cochrane	23 c.	Design for a silk hanging.
157		Bailey, Harry	23 c.	Design for a panel in wall tiles.
158	Macclesfield	Flanagan, James	23 c.	Design for a panel in wall tiles.
159		Oldfield Arthur	23 c. & 24 e. (for 3)	Design for a silk hanging with specimen in material.
160		Pickford, Percy	23 c.	Design for a panel in wall tiles.
161	Maldstone	Stone, Frank	8 e. (for 2)	Time sketches of figures from the nude.
162		Bryett, Augustus	22 d. (for 2)	Studies of historic styles of ornament.
163		Duncan, Alexander	23 c.	Design for a Brussels carpet.
164	Manchester (Cavendish Street).	Gibbons, J. Harold	23 a.	Measured drawings of architectural details.
165		McCormack, Peter, W.	19 l.	Models of hands and feet from life, in relief.
166		Shaw, Mary	23 c. (for 2)	Designs for alms-dish, casket bowls, &c.
167	Manchester (Sackville Street).	Hollas, Joseph	23 c. (for 2)	Designs for tapestry and leno cloth.
168		Menzies, Kate	23 c.	Design for a stencilled frieze.
169		Payne Hilda	23 c.	Design for a stencilled frieze.
170	Newcastle-on-Tyne (Durham College).	Tuke, Lillian Kate	23 d.	Design for a decorative panel.
171		Hebron, Joseph	23 c.	Design for a stencilled hanging.
172		Aaronstein, Annie	19 b. 2.	Modelled figures in relief, from the cast.
173	New Cross	Barrett, Francis T.	19 e.	Model of a figure from the nude.
174		Pease, Avern	8 b. 1.	Drawings of hands from casts.
175		Pratt, Dorothy W.	8 b. 1. (for 2)	Drawings of hands from casts.
176	North London	Richardson, Maggie	23 d. (for 3)	Design for the decoration of the assembly hall of a casino.
177		Trimmer, Mary A.	23 c.	Design for reredos and altar in oak.
178		Greening, Clara	19 b. 2.	Model of a figure from the antique.
179	Norwood, South (Polytechnic Evening School)	Rimington, Florence	19 b. 1.	Model of a head from the cast.
180		Austin, Ernest J.	14-23 c.	Designs based on a flowering plant.
181		Atkinson, Robert	23 b. (for 3)	Design for a crescent in a large city.
182	Nottingham	Doman, Charles L. J.	19 e.	Model of a figure from the nude.
183		Lake, Harry A.	19 e.	Model of a figure from the nude.
184		Milner, John	8 c. 1.	Chalk drawing of a head from life.
185	Oldham	Parsons, Samuel F.	23 b. (for 3)	Design for a town bank.
186		Bates, John Stanley	22 d. (for 2)	Studies of historic styles of ornament.
187		Kaye, Herbert	23 g. (for set)	Measured drawings of combined vertical high-speed engine and two pole dynamo
188	Paisley (Technical School, Science Class)	Taylor, Archibald	23 h. (for 3)	Design for a single screw Channel steamer.

* Illustrated.

Bronze Medals- *continued.*

Ref. No.	School.	Name.	Subject.	Description.
188	Plymouth (Technical School).	Allen, Irene -	23d. & 24e. (for 3)	Design for an embroidered panel, with specimen in material.
*189		Glandfield, R. Garnet	23 e.	Modelled design for a frieze.
*190		Rickeard, Kathleen	23 e.	Modelled design for a frieze panel.
191	Regent Street, W. (Polytechnic).	Moody, John C. -	23 c. (for 2)	Designs for book illustrations.
192		Pryse, Spencer -	17 c.	Oil-painting of a figure from the nude.
193	Regent Street, W. (Polytechnic Evening School.)	Preston, Archibald	23 b. (for 2)	Design for a concert hall.
194	Rowley Regis (Evening School).	Bonner, Fred -	19 b. 1.	Model of a head from the cast.
195	St. Helens	Jones, Josiah -	8 c. 1. (for 2)	Chalk drawings of hands from life.
196	Shrewsbury -	Gaskin, Grace -	8 b. 1.	Chalk drawing of a head from the antique.
197	Stafford -	Cowan, Jessie -	23 d.	Design for a stencilled wall-hanging.
198	Stockport -	Gregory, Effie -	20	Foliage modelled from nature.
199		Kershaw, Joseph F.	10	Studies of plant form.
200	Stoke-on-Trent -	Latchford, John Henry	23 c. (for 3)	Designs for plates.
201	Stroud -	Sansom, Charles -	10 b.	Architectural sketches.
202	Taunton -	Mason, Edith -	23 c.	Design for a lace bertha.
203		Ward, Harry -	19 b. 1.	Model of a head from the cast.
204	Torquay -	Igglesden, Marguerite Elizabeth	19 b. 2.	Modelled figures in relief from the cast.
205	West Bromwich -	Blakemore, Eli-	18 c.	Ornament modelled from the flat.
206		Green, Henry -	19 e.	Model of a figure from the nude.
207		Simpkins, Absalom	24 g.	Wrought-iron sign.
208		Todd, Frank -	8 d.	Chalk study of drapery arranged on an antique figure.
209	West Ham -	Cook, Thomas Arthur -	23 c.	Design for a mosaic pavement.
210		Jones, Leonard Laverock -	22d. & 24a. (for 2)	Design for an inlaid wall-cabinet with specimen in material.
211		Sadler, Stanley Arthur -	23 e.	Modelled design for tiles.
*212		Tompkins, Edgar Ewart -	24 b.	Repoussé copper dish.
213	Wisbech - (Technical School)	Pearson, Fanny Elizabeth -	15 b.	Group in water colours.
214	Wolverhampton -	Beresford, Ada M. -	23 c.	Design for a stencilled wall-decoration.
215		Hickman, Rose -	23c. & 24a. (for 2)	Design for a carved wood jewel-box with specimen in material.
*216		Tatlow, Ester E. -	23 d.	Design for a leather book-cover.
217		Turner, Alva E. -	23c. & 24f. (for 2)	Design for majolica tiles with specimens in material.
218	Worcester -	Andrews, Edith -	23 d.	Design for a damask table-cloth.
219		Brownsword, Lillian	23 c.	Design for an embroidered cushion cover.
220		Hayes, Katharine -	24 e.	Embroidered linen yoke.
221		Nicholls, Mabel -	23 c.	Design for an embroidered cushion-cover.

* Illustrated.

Bronze Medals—continued.

Ref. No.	School.	Name.	Subject.	Description.
222	Worcester . . .	Nicholls, Mabel .	23d. & 24e. (for 2)	Design for an embroidered table-cloth with specimen in material.
223		Pierpoint, Stanley .	23 c.	Design for a damask table-cloth.
224	Yarmouth . . . (Great)	Ryan, Rose Frances Mary . . .	22 d. (for 2)	Studies of historic styles ornament.

NATIONAL BOOK PRIZES.

Ref. No.	School.	Name.	Subject.	Description.
225	Accrington . . .	Walmsley, Archibald	23 b. (for 7)	Design for a town church.
226	Ashton-under-Lyne	Rawson, Joseph Edgar . . .	12-23	Monochrome painting of ornament on a coloured ground.
227		Taylor, Frank . . .	23 g. (for set)	Measured drawings of a steam stop valve.
228	Banbury . . .	Potts, Kate . . .	14 b.	View of the interior of a building, in water colours.
229	Bath	Chandler, William Frank . . .	23 a. (for 3)	Measured drawings of Allen's town-house, Bath.
230		Madden, Kathleen Mary . . .	23 a. (for 3)	Measured drawings of Jacobean fire-place, Hetling House, Bath.
231		Neate, Ashley Smith	23 a. (for 2)	Measured drawings of Jacobean fire-place, Hetling House, Bath.
232	Battersea- (Polytechnic)	Huggill, Arthur .	23 c.	Design for printed muslin.
233		Huggill, Henry .	23 c.	Design for a ceiling paper.
234		Lewis, Alfred . .	23 c.	Design for printed muslin.
235		Paige, Maria . . .	23 c.	Design for printed muslin.
236		Rudge, Margaret M.	23 d.	Design for a printed muslin hanging.
237		Simmonds, Alice .	23 c.	Design for a printed muslin hanging.
238		Taylor, Amy . . .	23 c.	Design for a printed muslin hanging.
239	Belfast	Fry, William . . .	19 b. 1.	Model of a head from the cast.
240		Hamilton, Martha .	23c. & 24e. (for 2)	Design for a child's bed-spread with specimen in material.
241		McKay, John . . .	18 c.	Ornament modelled from the flat.
242	Bilston	Thompson, Annie Florence . . .	23 c.	Design for an embroidered cushion-case.
243		Cooper, Alfred . .	15 a.	Group in oil colours.
244	Birmingham . . .	Bark, Elsa M. . . .	24 a.	Embroidered chalice-cover.
245		Bromhead, Frank H.	23 b. (for 3)	Design for a country inn.
246		Brown, Mildred M.	24 g.	Illuminated pages for a book, vellum.
247		Cotton, Ernest W. .	24 b.	Silver necklet, cross, cloak-clasps, and pin.
248		Dunn, Kathleen A. .	24 g.	Carved ivory serviette ring.
249		Edgecombe, Reginald E.	23 c. (for 3)	Designs for electric lanterns and bracket.
250		Elsey, Katherine S. .	24 e.	Embroidered cushion-cover.
251		Evans, Wilfred S. .	19 b. 1.	Model of a head in relief from the cast.
252		Fellows, Annie . .	24 e.	Lace insertion and tie-end.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
253	Birmingham	Green, Charles F. -	23 a.	Measured drawings of Abbot Lichfield's Chapel, St. Laurence's Church, Evesham.
254		Hart, Gertrude M. -	24 b.	Enamelled panel.
255		Hart, Gertrude M. -	24 b.	Miniatures in enamel.
256		Morris, Geraldine -	23 d. (for 2)	Designs for colour prints.
257		Pool, Agnes I. -	23 c.	Design for an enamelled belt.
258		Porter, George F. -	23 d. and 24 a. (for 2)	Designs for overmantel panels with specimens in material.
259		Preece, Louisa -	24 b.	Silver necklet, pendants, and belt clasp.
260		Sanders, Joseph N. -	23 d. (for 2)	Design for a stained glass window.
261		Sanders, Joseph N. -	23 d.	Design for a stained glass window.
262		Satchwell, Eleanor B.	19 b. 2.	Model of a horse from the cast.
263		Stubington, Richard J.	23 d.	Designs for stained glass.
264		Teale, Arthur P. -	23 b. (for 5)	Design for a country-town hotel.
265		Wheeler, Nellie E. -	24 e.	Embroidered coverlet.
266		Wrigley, Harold L. -	23 b. (for 3)	Design for a country-town hotel.
267	Birmingham (Moseley Road).	Padmore, Sydney -	19 c.	Model of a peacock from the flat.
268		Smith, Douglas F. -	20	Model of a rabbit from nature.
269		Young, Samuel -	20	Model of a horse from nature.
270	Birmingham (Victoria Street).	Adderley, Wallace S.	24 b.	Copper bowl inlaid with silver.
271		Chapman, Henry E.	24 b.	Silver buttons and belt clasp, and copper belt ornament.
272		Harris, Frank W. H.	24 b.	Chased brass panel.
273		Hatwell, Robert C. -	24 b.	Copper bowl and cover with silver wire work.
274		Hatwell, Robert C. -	24 b.	Copper bowl.
275		Instone, Lewis. -	24 b.	Leather waist-belt with mounts and clasps of copper inlaid with silver.
276	Blackheath	Dannatt Annie -	15 a.	Group in oil colours.
277		Forth, Evelyn -	23 c.	Design for printed muslin.
278		Needham, Albert -	22 b.	Design in outline with tinted ground.
279	Blackpool (Technical School).	Brogden, Raphael -	23 b. (for 4)	Design for a church.
280	Bloomsbury.	Bristow, Dorothy -	10	Studies of plant form.
281		Burgess, Eliza -	17	Water-colour paintings of hands, arms, and feet from life.
282	Bournemouth (Poole Hill).	Lucas, Muriel M. F.	23 c. and 24 e. (for 2)	Design for a stencilled hanging, with specimen in material.
283	Bradford (Mechanics' Institute)	Goodman, Emily -	23 d.	Design for a stencilled nursery hanging.
284	Bradford (Technical College),	Asman, Herber W. -	23 a. (for 4)	Measured drawings of St. Mary's Church, Beverley.
285		Asman, Herbert W.	23 a. (for 3)	Measured drawings of the west front of Bolton Abbey.
286		Greenhough, Fred -	23 c.	Design for a stencilled filling.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
287	Bradford (Technical College).	Halford, George -	15 b.	Group in water-colours.
288		Horsman, Frank -	23 e.	Modelled design for a bench end.
289		Mason, George -	23 d.	Design for a stencilled frieze.
290		Punch, Ernest -	23 c.	Design for a stencilled hanging.
291	Bridgwater - -	Stewart, William -	23 c.	Designs for dress and drapery silks.
292		Smith, Fred Newland	9 a. (for 2)	Anatomical studies.
293		Stokes, Harry -	23 c. and 24 f. (for 2)	Design for a majolica panel, with specimen in material.
294	Brighton - - -	Burt, Annie -	8 b. 1.	Chalk drawing of a head from the antique.
295		Harold, Grace -	14-22	Designs based on a flowering plant.
296		Hounsell, Francis -	8 e. (for 2)	Time sketches of figures from the nude.
297	Bristol (Kensington House).	Lismore, William -	19 k.	Model of a figure in relief, from a cast in the round.
298		Bryan, Thomas David	23 a. (for 2)	Measured drawings of wrought-iron gates and screen, in churches at Bristol.
299	Bristol (Queen's Road)	Derrick, Thomas Corrie	8 c. 1.	Chalk drawing of a head from life.
300		Glass, Frederick James	19 b. 2.	Model of a figure from the antique.
301		Glass, Frederick James	19 e.	Model of a figure from the nude.
302	Burnley - - -	Hey, Florence G. -	23 c.	Designs for woven dress material.
303		Cotterill, Reginald Thomas	23 c. and 24 f. (for 2)	Design for majolica tiles, with specimens in material.
304		Gleaves, Percy -	8 c. 2.	Chalk drawing of a figure from the nude.
305		Gordon, Frederick Moore	19 l.	Models of hands from life, in relief.
306		Henshall, Florence -	8 b. 2	Chalk drawing of a figure from the Temple of "Wingless Victory."
307	Burslem - - -	Phillips, Francis Van H.	23 c. (for 2)	Designs for plates.
308		Sambrook, Ernest -	23 f.	Modelled design for an alms-dish.
309		Scott, Arthur -	23 c.	Design for a stencilled hanging.
310		Tushingham, Sydney	8 c. 2.	Chalk drawing of a figure from the nude.
311		Wildblood, Harold -	23 c. and 24 f. (for 2)	Designs for tiles with specimens in material.
312	Burton-on-Trent -	Parker, Frank -	23 a. (for 4)	Measured drawings of the arcade, Lichfield Cathedral.
313	Bury - - -	Gibson, John -	23 c. (for 2)	Design for a printed bed-spread.
314		Tattersall, Harry -	23 c.	Design for printed muslin.
315	Camberwell	Ballard, Marguerite	23 d. (for 2)	Designs for posters.
316		Blake, Arthur -	23 c.	Designs for leather book covers.
317		Burlingham, Freda -	23 c.	Design for tapestry.
318		Coleman, Gertrude -	23 c.	Design for an embroidered table-cover.
319		Elcomb, Florence -	22 d. (for 2)	Studies of historic styles of ornament.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
320	Cambarwell	Hornblower, Florence	23 c.	Design for a Bible cover.
321		Rye, Francis	24 c.	Leather book cover, tooled in gold.
322		Sweet, Elsie	23 c.	Design for a circular leather box.
323		Turner, Mary	24 e.	Embroidered cushion-cover.
324	Canterbury	Goodwin, Oscar C.	14 b.	View of the exterior of a building, in water colours.
325		Roffey, Norman L.	23 c.	Design for a tazza.
326		Twyman, Ethel	22 a.	Study of plant form treated for design.
327	Cardiff	Augustus, Walter	19 b. 2.	Model of a figure from the antique.
328		Luke, Jane K.	10	Studies of plant form.
329		Baxter, James Wilson	23 a. (for 2).	Measured drawings of a carved oak screen in Carlisle Cathedral.
330	Carlisle	Baxter, James Wilson	23 c.	Design for a tazza.
331		Molynaux, John Henry	22 d. (for 2).	Studies of historic styles of ornament.
332		Shaw, John T.	23 c.	Design for a stencilled hanging.
333	Carmarthen	Evans, John Thomas	23 a.	Measured drawings of the Tomb of Sir Rhys Ap Thomas, St. Peter's Church, Carmarthen.
334	Chancery Lane (Birkbeck College).	Ewen, A. J. Clifford	23 b. (for 6)	Design for a church.
335		Gowan, Norah	23 c.	Designs for leather book-covers.
336		Quirke, William D.	23 a. (for 4)	Measured drawings of St. Nicholas Church, Old Shoreham.
337		Quirke, William D.	23 b. (for 4).	Design for a small art gallery.
338	Chatham	Brown, Frederick Peter.	23 a. (for 2).	Measured drawings of the font in Newington Church, Kent.
339	Chelsea	Athorpe, Amy W.	23 d.	Designs for an embroidered mitre and box-top.
340		Martineau, Madeline	19 e.	Model of a figure from the nude.
341		Payne, Bertram	23 c. (for 3).	Design for the decoration of a room.
342	Cheltenham	Cox, George	23 d.	Design for a poster.
343	Clapham	Barter, Mary	8 b. 1.	Chalk drawing of a head from the antique.
344		Walker, Hester	8 b. 2.	Chalk drawing of a figure from the antique.
345		Walker, Hester	9 a. (for 2)	Anatomical studies.
346		Wooton, Kenneth	8 c. 1.	Chalk drawing of a head from life.
347	Coalbrookdale	Ball, Edward	23 c. & 24 f. (for 2)	Designs for tiles, with specimens in material.
348		Castle, Horace Faulkner.	22 a. (for 2)	Studies of birds treated for design.
349		Atkinson, George	23 a. (for 4)	Measured drawings of a tomb in the Abbey of Holy Cross, near Thurles.
350		Fahey, Laura	23 c.	Designs for crochet collar, cuff, and flounce.
351	Derby	Spillane, Daniel	18 b.	Ornament modelled from the cast.
352		Best, Ethel	22 d. (for 2)	Studies of historic styles of ornament.
353		Clark, Ernest	24 c.	Embossed leather book-cover.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
354	Dewsbury	Gotobed, Harold W.	23 c. (for 3)	Design for a Wilton carpet.
355	Dublin	Agnew, Lily	14-23 c.	Designs based on a flowering plant.
356		Brien, Norah	15 b.	Group in water colours.
357		Hyland, Annie	23 c.	Design for a lace collar.
358		Kirkwood, Constance	23 c.	Design for a lace pelerine with stole.
359		Luke, Effie	23 a.	Measured drawing of a section of Stalls in the Palazzo del Comune at Pistoja, from a reproduction.
360		Orford, Margaret	23 c.	Designs for crochet trimming borders.
361		Rigney, Francis J.	23 c. & 24 b. (for 2)	Designs for enamels with specimens in material.
362		Whelan, William L.	23 c.	Design for a book cover.
363	Dundee	McNicoll, John	23 a. (for 4)	Measured drawings of St. Mary's Tower, Dundee.
364	Durham	Peacock, Hilda	23 c.	Design for a stencilled hanging.
365		Robson, Amy S.	23 c.	Design for a stencilled frieze.
366	Edinburgh	Weir, Wilma	23 d.	Design for a hand mirror.
367	Exeter	Berry, Louie	23 c.	Design for a damask serviette.
368		Edon, James	23 c.	Design for a leather jewel-box.
369		Edon, James	23 c.	Design for printed muslin.
370		Tupman, Bessie	23 d. & 24 f. (for 2)	Design for a fire screen with specimen in material.
371	Falkirk	Boyne, William	18 b.	Ornament modelled from the cast.
372		Reid, Robert	18 b.	Ornament modelled from the cast.
373	Gainsborough (Evening School).	Farnsworth, Thomas	23 h. (for set)	Design for a high speed governor.
374		Musson, John	23 h. (for set)	Design for a safety valve.
375	Glossop	Bowden, Sarah	20	Flowers and foliage modelled from nature.
376	Halifax	Broadbent, Henry E.	23 g. (for set)	Measured drawings of a radial drilling machine.
377		Bareham, Harold	23 c.	Designs for printed silks.
378	Hammersmith	Coughtree, Constance	19 d.	Model of a head from life.
379		Gatter, Nellie	14-23 c.	Designs based on a flowering plant.
380		Green, Hilda	22 e.	Studies in lettering
381		Jones, Amy C.	22 e.	Studies in lettering.
382	Handsworth	Thompson Frederick	24 b.	Copper vase.
383	Hanley	Currie, John	23 d. and 24 f. (for 2)	Design for painted china panel, with specimen in material.
384		Harper, Frederick John	23 d. and 24 f. (for 3)	Designs for sgraffito panels with specimens in material.
385		Harper, Frederick John	23 d. and 24 f. (for 2)	Design for a sgraffito plaque, with specimen in material.
386		Lutz, Edward	23 c. and 24 f. (for 4)	Designs for plates, with specimens in material.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
387	Hereford	Parlby, Mary Louise	24 a.	Revolving book-case in walnut wood.
388	Heywood	Bentley, Ethel Ann	20	Flowers modelled from nature.
389	Holloway	Courtauld, Catharine	19 e.	Model of a figure from the nude.
390		Goff, Bertha L.	19 d.	Model of a head from life
391		Goff, Bertha L.	19 e.	Model of a figure from the nude.
392		Grounseil, Alice	19 l.	Model of a head from life, in relief.
393		Houchen, Harry	15 b.	Group in water colours.
394		Huskinson, E. Arthur	19. b. 2.	Model of a figure from the antique.
395		Huskinson, E. Arthur	20	Flowers and foliage, modelled from nature.
396		Perrott, Mary Gordon	10 b.	Plant drawings, shaded.
397		Perrott, Mary Gordon	23 c.	Designs for book illustrations.
398		Archer, Lillian	23 f.	Modelled design for fire-place decoration.
399	Hornsey	Callaway, Janie	10	Studies of plant form.
400		Fountain, Muriel	19. b. 2.	Modelled figures in relief, from the cast.
401		Maskell, Harriet	23 c.	Design for a stencilled frieze.
402		Miller, Hilda	15 a.	Group in oil colours.
403		Fieldhouse, Harry	23 c. and 24 a. (for 2)	Design for a carved wood mirror-frame, with specimen in material.
404	Huddersfield	Fieldhouse, Harry	23 c.	Design for a damask table-cloth.
405	Hyde	Harries, Millicent	14 a.	Plant painted in water-colour without background.
406		Bramall, Herbert	23 g. (for set)	Measured drawings of slotting machine
407		Potts, Walter	23 c.	Designs for cotton print.
408	Ipswich (Higher Grade Council School)	Yapp, Robert Harold	23 g. (for set)	Measured drawings of a horizontal engine.
409	Kendal	Dixon, Arthur	23 c. and 24 a. (for 2)	Design for a drawer front, with specimen in material.
410	Kingston-on-Thames	Clarke, Wallace E.	23 a. (for 2)	Measured drawings of carved chestnut pulpit, Stoke D'Abernon, Surrey.
411	Lambeth	Brodie, Gertrude	23 d.	Designs for book illustrations.
412		Hoskin, William H.	23 f.	Modelled design for a panel in a balustrade.
413		Wood, Margery	23 d.	Designs for book illustrations.
414		Grocock, Alice	23 c.	Design for cretonne.
415		Horner, Carrie	23 c. (for 3)	Designs for printed muslin.
416	Leeds	Nichols, Gertrude May	23 c.	Design for a stencilled hanging.
417		Rawnsley, Hilda	23 c.	Design for an embroidered table-centre.
418		Reynolds, Emmeline	23 c.	Designs for embroidered mats
419		Slater, Ethel	23 c. (for 2)	Designs for leather book-covers.
420		Stott, Sarah Jane	23 c.	Design for cretonne.
421		Tempest Douglas	23 c.	Design for cretonne.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
422	Leeds - - - -	Wilson, Mary Hilliard	23 c.	Design for a stencilled fan.
423	Leicester (The Newarke)	Emerson, Robert -	8 e. (for 2)	Time sketches of figures from the nude.
424		Flick, Louise - -	23 c.	Designs for book-end papers.
425		Hodges, Claude -	23 a. (for 4)	Measured drawings of the Newarke Gateway, Leicester.
426		Murray-Dixon, Otto	10	Studies of birds from life.
427		Swain, William E. -	23 d.	Design for a book illustration.
428	Leominster (Evening School).	Urwick, Gertrude M.	23 c.	Design for an embroidered cushion cover.
429	Levenshulme (Evening School).	Dewson, Ernest -	23 c.	Design for a stencilled hanging.
430	Lincoln - - - -	Fletcher, Hilda Mary	22 e.	Studies in lettering.
431		Mackinder, Arthur -	19 b. 1.	Model of a head from the cast.
432		Brookie, Lucy - -	15 b.	Group in water colours.
433	Liscard - - - -	Roberts, Edith H. -	12 a.	Monochrome painting of ornament from the cast.
434		Blackburn, Winifred	23 d. (for 2)	Designs for window bills.
435		Brunton, Violet -	23 f. (for 3)	Modelled design for an over-mantel.
436		Dickinson, Dulce -	23 d.	Design for a colour print.
437		Dodd, Albert W. -	17 c.	Oil painting of a figure from the nude.
438		Dodd, Albert W. -	23 d.	Designs for book illustrations.
439	Liverpool (Mount Street).	Fisher, Katie - -	23 f.	Modelled design for a panel.
440		Holmes, Mary -	14-23 c.	Designs based on a flowering plant.
441		Lloyd, Margaret E. -	23 d. (for 4)	Designs for stencilled treatment of nursery rhymes.
442		Pearce, Joe - -	23 c.	Design for the decoration of a dining-room.
443		Walker, Jessica -	23 d. (for 2)	Design for a stained-glass window.
444		Waller, Arthur B. -	23 c.	Design for a stencilled frieze.
445		Waller, Arthur B. -	23 c.	Design for a stencilled hanging.
446	Liverpool (University College).	Jackson, Caroline -	19 l.	Model of a head from life, in relief.
447	Londonderry - - -	Pollock, Elizabeth Cochrane	23 c.	Design for a lace fan.
448		Scott, Gladys Annie	23 c. (for 2)	Designs for lace insertions.
449	Longton - - - -	Marron, Peter - -	24 f.	Sgraffito plaque.
450	Luton (Evening School).	Pedley, Sarah Kate	23 c.	Design for woven muslin.
451	Lydney - - - -	Howells, Leonard Tom	15 a.	Group in oil colours.
452	Macclesfield - - -	Whittaker, Bertrand	23 c.	Design for woven silk dress fabric.
453	Maidstone - - - -	Sharp, Arthur - -	23 d.	Design for a poster.
454	Manchester (Cavendish Street).	Edge, Charles R. -	23 c.	Design for a woven hanging.
455		Edge, Charles R. -	23 c.	Design for an Axminster carpet.
456		Kane, Clara E. -	22 d. (for 2)	Studies of historic styles of ornament.
457		Müller, Harry - -	23 a. (for 4)	Measured drawings of wall-panelling in the Ball-room Haddon Hall.
458		Mullock, Tom - -	23 c.	Design for a hanging.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
459	Manchester (Caven- dish Street).	Rogers, Lucy I. -	23 c.	Design for Madras muslin.
460		Stanway, Alando -	23 c.	Design for a cretonne.
461		Wood, Jennie -	23 d. & 24 f. (for 3)	Designs for stained glass with specimen in material.
462	Manchester (Sack- ville Street).	Wright, Gertrude -	19 h.	Model of a figure from the nude, in relief.
463		Kendall, William -	23 c.	Design for tapestry.
464		Lee, Ernest -	23 c. (for 2)	Design for tapestry.
465	Mansfield - - -	Stones, Frederick -	23 c.	Design for a rep cloth.
466		Nelson, Thomas -	22 b.	Design in outline with tinted ground.
467		Collins, Albert Ed- ward.	14-22.	Designs based on a flowering plant.
468	Napier, New Zealand -	Armes, Alice G. H. -	23 c.	Design for a lace collar.
469		Armes, Alice G. H. -	23 c. (for 2)	Designs for necklace, pen- dants and finger-ring.
470		Heslop, Arthur -	23 d.	Design for a decorative panel
471	Newcastle-on-Tyne (Durham College).	Lawson, Wilfrid -	23 b.	Design for a timber foot- bridge for a private park.
472		Stuart, Stanley A.	16 a.	Monochrome painting of a head from the antique.
473		Taylor, Ida -	24 g.	Illuminated pages for a book, vellum.
474	Newcastle-on-Tyne (Rutherford College)	Thompson, A. Jessica	24 g.	Illuminated pages for a book, vellum.
475		Williams, James -	23 d.	Design for a colour print.
476		Black, Nellie Bryce	8 c. 1.	Chalk drawings of hands from life.
477	Newcastle - under- Lyne-	Coulam, Bertram -	23 c.	Designs for plates.
478		Currie, John -	8 d.	Chalk study of drapery ar- ranged on an antique figure
479		Watkin, Bertram -	23 e.	Modelled design for tiles.
480		Apel, Marie C. -	19 b. 1.	Model of a head from the cast.
481		Barrett, Francis T. -	8 b. 1.	Chalk drawings of hands and a foot from casts.
482		Churchward, George G.	19 b. 1.	Model of a head from the antique.
483		Churchward, George G.	19 e.	Model of a figure from the nude.
484		Crow, Emily A. S. -	23 c. (for 2)	Design for a tea and coffee set in silver.
485		Curd, Florence M. -	19 b. 1.	Model of a head from the cast.
486		Emmot, Florence -	23 c.	Design for a wall paper.
487	New Cross - - -	King, Grace M. -	14-22.	Designs based on a flowering plant.
488		King, Grace M. -	23 c.	Design for a lectern in bronze
489		Lyon, Katherine J. -	23 c. (for 2)	Designs for tapestry.
490		Purser, May E. -	23 c.	Designs for book illustrations.
491		Simmons, Agnes W.	23 c.	Design for a cruet in cut glass and silver.
492		Snow, Dorothy M. -	22 b.	Design in outline with tinted ground.
493		Snow, Dorothy M. -	23 d.	Design for a chancel screen.
494		Snow, Dorothy M. -	23 d.	Design for a font.
495		Stockwell, Janie B. -	8 b. 1.	Chalk drawings of hands from casts.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
496	New Cross - -	Trimner, Mary A. -	23 c.	Designs for stair-case balustrades.
497		West, Algernon -	19 b. 1.	Model of a head from the antique.
498		Grant, Mary R. -	19 d.	Model of a head from life.
499	North London -	Rimmington, Florence	19 f.	Modelled study of drapery.
500		Scott, Selina L. -	19 d.	Model of a head from life.
501		Daines, Sydney Steele	22 b.	Design in outline with tinted ground.
502	Norwich - -	Sexton, Alice Maud-	14 b.	View of the interior of a building, in water colours.
503		Baker, Cecily M. -	23 c.	Design for tapestry.
504		Belfield, Nellie A. -	19 b. 2.	Model of a figure from the antique.
505		Bignall, Percy -	23 c.	Design for a lace curtain.
506		Butler, Frank F. -	23 c.	Designs for stained glass windows.
507		Collier, Louis C. -	23 c.	Design for a lace curtain.
508	Nottingham- -	Copestick, Ernest -	3 d.	Chalk study of drapery, arranged on an antique figure.
509		Copestick, Ernest -	15 a.	Group in oil colours.
510		Lake, Harry A. -	3 b. 2.	Chalk drawing of a figure from the antique
511	Nottingham (Brierley Street Evening School)	Richards, Eugenie M. K.	19 e.	Model of a figure from the nude.
512		Pegg, William H. -	23 c.	Design for a lace fan.
513		Bottomley, John W.	15 a.	Group in oil colours.
514	Oldham - -	Slater, John -	23 g. (for set)	Measured drawings of combined surfacing and cylinder boring machine.
515		Watson, Thomas A.	22 b.	Design in outline with tinted ground.
516		Watson, Thomas A.	22 e.	Studies in lettering.
517	Peterborough - -	Baker, Eleanor Mary	22 d. (for 2)	Studies of historic styles of ornament.
518	Plymouth (Princess Square)	Veale, Norman J. -	10 b.	Drawings of landscape details.
519		Allen, Wilmot C. M.	23 f.	Modelled design for a portion of a frieze panel.
520		Francis, Alice -	23 c.	Design for a dado in painted wall-tiles.
521	Plymouth (Technical School).	Hodge, Francis E. -	23 d.	Design for a stencilled frieze.
522		James, A. Collier -	23 c.	Design for spoons, card-case, &c.
523		Miles, Clara A. -	23 d.	Design for a leather blotter-cover.
524	Preston - -	Cooper, A. A. -	8 b. 2.	Chalk drawing of a figure from the antique.
525		Whieldon, Margaret	8 b. 2.	Chalk drawing of a figure from the antique.
526		Howland, William -	23 c.	Design for printed muslin.
527	Putney - -	Newnham, Fannie -	15 b.	Group in water colours.
528		Sheppard, Bessie -	19 b. 2.	Model of a figure from the antique.
529		Standen, Grace -	15 b.	Group in water colours.
530	Redhill - -	Walker, Elsie -	23 d.	Designs for figure compositions.
531	Redruth - -	Penprase, Newton -	23 a. (for 3)	Measured drawings of carved oak pulpit, St. Martin's Church, Camborne.

National Book Prizes--*continued.*

Ref. No.	School.	Name.	Subject.	Description.
532	Regent Street, W. (Polytechnic).	Abrey, Leontine -	14-22	Designs based on a flowering plant.
533		Comber, Gertrude -	23 d.	Design for a poster.
534		Goodman, Elsie -	23 c. (for 2)	Designs for printed muslin.
535		Goodman, Elsie -	23 d.	Design for a church hanging.
536		Lawrance, Winifred -	23 c.-d.	Designs for plates.
537		Moody, John C. -	23 c.	Designs for book illustrations
538	Rochdale . . .	Perrott, Mary -	22 a.	Studies of flowers treated for designs.
539		Pocock, Lillian -	23 d. (for 4)	Designs for stained glass windows.
540		Hartley, Ernest -	19 b. 2.	Model of a figure from the antique.
541		Foster, Herbert -	18 b.	Ornament modelled from the cast.
542		Lowe, Herbert -	23 h. (for set)	Design for a duplex double-acting ram pumping engine.
543		Ayers, Lottie May -	19 b. 1.	Model of a head in relief.
544	St. Martin's . .	Ayers, Lottie May -	23 d. (for 2)	Design for a presentation cup.
545		Dawson, Mabel -	23 c.	Design for printed muslin.
546		Goodall, George -	8 e. (for 2)	Time sketches of figures from the nude.
547		Rampling, Albert Edward -	23 c. and 24 a. (for 2)	Design for a carved oak mirror frame, with specimen in material.
548		Storey, Annie -	20-23 e.	Modelled designs based on a flowering plant.
549		Storey, Annie -	23 a.	Modelled design for a dado.
550	Scarborough . .	Danby, Margaret -	10	Studies of plant form.
551		Richardson, Emma -	23 c. (for 2)	Designs for Madras muslin hangings.
552		Hall, Harry C. -	24 b.	Copper paten.
553		Hibberson, Annie -	23 c.-d. (for 2)	Designs for jardinière and candelabrum.
554		Jagger, Charles S. -	23d. & 24b. (for 2)	Design for a metal salver, with specimen in material.
555		Jagger, Edith -	14 a.	Flowers painted in water colours without background.
556	Sheffield . . .	Morris, Alice -	23 c. (for 2)	Designs for jardinière and candelabrum.
557		Rooth, Hylda M. -	14 a.	Flowers painted in water colours without background.
558		Smith, Vivian -	8 e.	Time sketches of figures from the nude.
559		White, Bertram C. -	24 b.	Copper punch bowl.
560		Nelson, Thomas T. -	20-23	Modelled designs based on a flowering plant.
561		Comber, Nellie Frances -	23 c.	Design for wool tapestry.
562	Stoke-on-Trent . .	Smith, Margaret Annie -	23 c.	Design for a lace cushion cover.
563	Stourport . . .	Large, John -	23 c.	Design for a Brussels carpet.
564	Sunderland . . .	Bannister, Henry -	8 b. 2.	Chalk drawing of a figure from the antique.
565		Bannister, Henry -	14 a.	Flowers painted in water colours without background.
566		Clubbs, William -	16 a.	Monochrome painting of a horse's head from the cast.
567		Greenfield, Albert -	8 d.	Chalk study of drapery arranged on an antique figure.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
568	Sunderland - -	Johnson, Mabel -	23 c.	Design for a damask tablecloth.
569		Rathbone, William -	22 a.	Studies of plants treated for design.
570		Smyth, Edwin -	18 b.	Ornament modelled from the cast.
571		Wilson, Robert Arthur -	8 b. 1.	Chalk drawings of details from casts.
572	Swansea - - -	Rott, William Richard -	23 e.	Modelled design for a carved wood panel.
573		Thomas, Richard -	18 b.	Ornament modelled from the cast.
574	Taunton - - -	Symonds, Percival -	20	Model of a bird from nature.
575	Tottenham - - -	Fry, Amy - -	23 d.	Designs for book illustrations.
576	Tunstall - - -	Buglass, George H. -	24 b.	Casket for chess-men in repoussé and oxidised copper.
577		Churton, John -	24 f.	Dish in majolica glaze.
578	Wakefield - - -	Taylor, Isaac W. -	22 a. (for 2)	Studies of plants treated for design.
579	Walsall - - -	Clark, Leopold, W. M. -	23 c.	Design for a glazed tile panel.
580	Walthamstow - -	Quelch, Hilda Crowther -	23 c. & 24 d. (for 2)	Design for a revolving book-case, with specimens in material.
581	Watford - - -	Popple, Edward -	23 c.	Design for a stencilled wall-decoration.
582	Wednesbury (Technical School).	Osborne, Samuel -	23 h. (for set)	Designs for girders and cantilevers.
583	West Bromwich -	Green, Henry - -	23 f.	Modelled design for a clock-case.
584		Hanson, Francis A. -	14-22	Designs based on a flowering plant.
585		Keast, Harry - -	19 e.	Model of a figure from the nude.
586		Pritchard, Ernest -	19 b. 2	Model of a figure from the Temple of "Wingless Victory."
587	West Ham - - -	Simpkins, Absealom -	24 g.	Wrought-iron stand.
588		Todd, Frank - -	17 c.	Water colour painting of a figure from the nude.
589		Henshall, Julia -	23 c.	Design for an embroidered table-centre.
590		Pledge, Lilian - -	23 c.	Design for a stencilled wall-paper.
591	Weston-super-Mare -	Ulbright, Marguerite -	19 d.	Model of a head from life.
592		Durston, Cecil Campbell -	23 a. (for 4)	Measured drawings of All Saints' Church, Wrington, Somerset.
593		Pope, Frank Kennerell -	23 a. (for 4)	Measured drawings of All Saints' Church, Wrington, Somerset.
594		Hide, William Wallace -	23 a. (for 3)	Measured drawings of wrought-iron work at 44, Great Ormond Street, W.C.
595	Wolverhampton -	Lamb, Benjamin -	23 c.	Design for a stencilled frieze
596		Lilley, Albert E. V. -	23 c.	Design for a majolica dish.
597		Martin, Dorothy B. -	22 a.	Studies of natural objects treated for design.
598		Padden, Percy - -	23 c.	Design for a stencilled hanging.
599		Planck, Phyllis W. -	23 c.	Design for a stencilled curtain.
600		Plant, Sarah A. -	23 c.	Design for a majolica plaque.

National Book Prizes—*continued.*

Ref. No.	School.	Name.	Subject.	Description.
601	Wolverhampton -	Plant, William T. -	23 c.	Design for a stencilled hanging.
602		Tatlow, Ester E. -	23 c.	Design for a majolica plaque.
603		Wolverson, Helen O.	23 c.	Design for a stencilled border.
604		Barnes, Emily -	19 b. 1	Model of a head from the antique.
605	Worcester -	Barnes, Harriet -	24 e.	Embroidered bed-spread.
606		Derbyshire, Robert -	24 g.	Painted vellum book-cover.
607		Gem, Maude -	23 c. & 24 e. (for 2)	Design for an embroidered and out-linen table-cloth with specimen in material.
608		Nicholls, Mabel -	23 c. & 24 e. (for 2)	Design for an embroidered table-cloth with specimen in material.
609		Nicholls, Mary -	18 b.	Ornament modelled from the cast.
610		Whitely, Ada -	23 c. & 24 e. (for 2)	Design for an embroidered table-cloth with specimen in material.

REPORT BY EXAMINERS.

MODELLING FROM THE ANTIQUE : MODELLING ORNAMENT FROM CASTS ; MODELLING FOLIAGE FROM NATURE.

Examiners : H. H. Armstead, R.A. ; T. Brock, R.A. ;
G. Simonds.

Modelling the Figure in the Round from the Antique.—The work in this subject reaches a high standard and there is every evidence of sound teaching and careful study.

A Silver Medal is awarded to Edgar Lockwood, of Huddersfield School of Art, for an excellent study from the "Dancing Satyr." He has realised the constructional masses, and the vivacity of action of the original, but he has so exaggerated the markings of the muscles as to lose that variety of light and shade which is so admirable in the simpler treatment of the original.

Fred Newland Smith, of Bridgwater School of Art, gains a Silver Medal for a careful copy of "A Slave;" the example is not one, however, which the Examiners would recommend for students.

The Examiners are sorry to see that the modelling of animals from casts is so poor, and that such unsatisfactory examples have been given to the students from which to work.

Modelling the Figure in Relief from Figures in Relief.—There is some slight improvement in the quality of the work submitted in this class, but the Examiners would again draw attention to the lack of subtlety and refinement shown by the students in this kind of work.

Modelling the Figure in Relief from Figures in the Round.—A very poor set of works was sent up for the Competition in this subject, and the only one worthy of an award is by William Lismore, of Bristol (Kensington House), School of Art, to whom a Book Prize is awarded for a certain alertness in the interpretation of the figure, but the principles of relief do not appear to have been understood, and the view of the subject taken is not a suitable one for relief treatment.

Modelling Heads and Busts in the Round from Casts.—The high standard of work reached last year is well maintained.

A Silver Medal is given to William Reid, of Falkirk School of Art, for the fidelity of his work to the original.

A higher award would certainly have been made to Arthur Mackinder, of Lincoln School of Art, who gains a Book Prize for

his "St. Catherine," if the neck and throat had been carried out with the same thoroughness as the upper portion of the face.

Modelling Heads and Busts in Relief from Casts.—The Examiners are glad to see that there is a slight improvement in this class of work.

Modelling Ornament from Casts.—The Examiners note that there is an improvement in the quality of the work submitted as compared with that of last year; the remarks which were made in their report appear to have borne fruit, as a greater variety has been shown in the examples selected for study, and the students seem to have entered more fully into the spirit of the originals. Students should not, however, be encouraged to model ornament from casts, on a scale much larger than the original.

They are glad to be able to award this year two Book Prizes to Edwin Smyth, of Sunderland School of Art, and Daniel Spillane, of Cork School of Art, for two good copies of Gothic Capitals: a useful study which they will be glad to see encouraged.

Modelling Ornament from Photographs.—A Bronze Medal is awarded to Eli Blakemore, of West Bromwich School of Art, for a dainty and nervous rendering of a portion of a Roman Frieze.

Modelling Foliage from Nature.—The work in this useful subject reaches a higher standard than in previous years.

A Silver Medal is awarded to Maude Cooke, of Worcester School of Art, for the truthful rendering and brilliant treatment of her study of "A Laurel." (Illustrated.)

A Silver Medal is also awarded to Mary Pringle, of Hammer-smith School of Art, for her charming study of a "Blackberry Plant." (Illustrated.)

MODELLING THE HUMAN FIGURE FROM NATURE, AND MODELLING HEADS FROM NATURE, ETC.

Examiners: T. Brock, R.A.; W. R. Colton, A.R.A.;
W. Goscombe John, A.R.A.

Modelling Hands, etc., in Relief from Life.—The standard of work in this class falls far short of that of last year, and it is to be regretted that this useful study appears to have been somewhat neglected.

A Bronze Medal is awarded to Peter W. McCormack, of Manchester (Cavendish Street) School of Art, principally for his excellent modelling of the three-quarter view of a foot. In his set of works, however, there are two poor examples.

FOLIAGE MODELLED FROM NATURE.



SILVER MEDAL.

MAUDE COOKE.

WORCESTER SCHOOL OF ART.

8104—1.

FOLIAGE MODELLED FROM NATURE.



SILVER MEDAL.

MARY PRINGLE.

HAMMERSMITH SCHOOL OF ART.

MODEL OF A FIGURE FROM THE NUDE.



GOLD MEDAL.

HUBERT MILLER.

NEW CROSS SCHOOL OF ART.

MODEL OF A FIGURE FROM THE NUDE.



SILVER MEDAL.

CONSTANCE SKINNER.

HAMMERSMITH SCHOOL OF ART.

Modelling Heads in the Round from Life.—The Examiners are pleased to note that there is a slight improvement on the work of last year ; they would like, however, to emphasise the importance of exercising greater judgment in the selection of models placed before students. Models of a greater artistic interest should be chosen where the construction is more marked.

A Bronze Medal is awarded to Adelaide Spark, of Lambeth School of Art, for a well-modelled and artistically rendered Head of a Lady.

Modelling the Human Figure in Relief from Life.—The Examiners are sorry to observe that the improvement shown last year has not been maintained and they have only been able to give one award in this class.

Greater attention has doubtless been paid to the placing of the model but the students were evidently not sufficiently prepared for this work, and many of the examples should not have been sent up for examination.

Modelling the Human Figure in the Round from Life.—The works generally reach a higher standard this year.

A Gold Medal is awarded to Hubert Miller, of New Cross School of Art, for his admirable study and his complete rendering of the model. (Illustrated.)

A Silver Medal is awarded to Constance Skinner, of Hammer-smith School of Art, for a study, charming both in sentiment and line. (Illustrated.)

Jean Milne, of Chelsea School of Art, also gains a Silver Medal for a model full of vigour and feeling.

Modelling Drapery.—Last year's improvement has been well sustained, yet the Examiners would be glad to see this branch of work pursued even more energetically.

Margery Doggett, of Liverpool (Mount Street) School of Art, is awarded a Bronze Medal for a simple study of folds, which is carefully modelled and large in style.

Modelling Animals from Nature.—A slight improvement is noticeable in this class of work.

MODELLING DESIGN.

Examiners : T. Brock, R.A. ; G. J. Frampton, R.A. ;
T. G. Jackson, R.A.

The Examiners are pleased to notice that there is a decided improvement in the quality of the work as compared with last year, several works reaching quite a high standard. More attention seems to have been paid to the proper function of the

object designed. They wish, however, to repeat their recommendation to the effect that greater attention should be given to construction, and that more care should be bestowed upon the architectural setting where the design is to form part of an architectural scheme. This setting ought to play an equal part with the sculpture in the composition of light and shade.

In many designs there is a want of proportion between figures in different parts of the same composition and between the figures and foliage around them; in others there is too much decoration and a straining after ingenuity, showing that the students lack appreciation of good line and the value of plain surfaces; in other designs, again, no indication of the material intended to be used was given, and they would point out that the character of material should rule the design from the very beginning. Masters should impress upon their students that designs suitable for one material are probably unsuitable for any other.

More attention should be paid to the scale of decoration in relation to its distance from the eye—in some cases quite coarse decoration was placed at a very moderate height.

They are pleased to see several very suitable designs for Tiles; but in others the design is wanting in breadth, and is too rigid and unsympathetic.

A Gold Medal is awarded to Charles L. J. Doman, of Nottingham School of Art, for an admirable marble relief, which is carefully and skilfully executed. (Illustrated.)

A Gold Medal is also awarded to Ernest Copestick, of Nottingham School of Art, for a "fire dog" which is excellent in design and proportion, and shows an understanding of the treatment required for metal. (Illustrated.)

A Silver Medal is awarded to William H. O. Tennant, of Birmingham School of Art, for a beautifully finished set of designs for a Hinge, Escutcheon, etc.

John P. Morgan, of Swansea School of Art, gains a Silver Medal for an extremely well designed Scroll. (Illustrated.)

The design for Tiles by William T. Stitson, of Plymouth (Princess Square) School of Art, to whom a Silver Medal is awarded, is very well drawn and thoroughly suitable for the purpose intended.

Violet Brunton, of Liverpool (Mount Street) School of Art, gains a Bronze Medal for a design for a Bronze Panel which is good in design but somewhat careless in the treatment of the figures. (Illustrated.)

A Bronze Medal is also awarded to R. Garnet Glandfield, of Plymouth (Technical School) School of Art, for a design for a Modelled Frieze which is carefully worked; the surface, however, is too uniformly covered. (Illustrated.)

A Book Prize is awarded to Violet Brunton, of Liverpool (Mount Street) School of Art, for a design for an overmantel in

OVERMANTEL PANEL IN MARBLE.



NOTTINGHAM SCHOOL OF ART.

CHARLES L. J. DOMAN

GOLD MEDAL

MODELLED DESIGN FOR A FIRE-DOG.



GOLD MEDAL.

ERNEST COPESTICK.

NOTTINGHAM SCHOOL OF ART.

MODELLED DESIGN FOR A SCROLL.



SILVER MEDAL

JOHN P. MORGAN.

SWANSEA SCHOOL OF ART.

MODELLED DESIGN FOR A BRONZE PANEL.



LIVERPOOL (MOUNT STREET) SCHOOL OF ART.

VIOLET BRUNTON.

BRONZE MEDAL.

MODELLED DESIGN FOR A FRIEZE.



PLYMOUTH (TECHNICAL SCHOOL) SCHOOL OF ART.

R. GARNET GLANDFIELD.

BRONZE MEDAL.

MODELLED DESIGN FOR A FRIEZE PANEL.

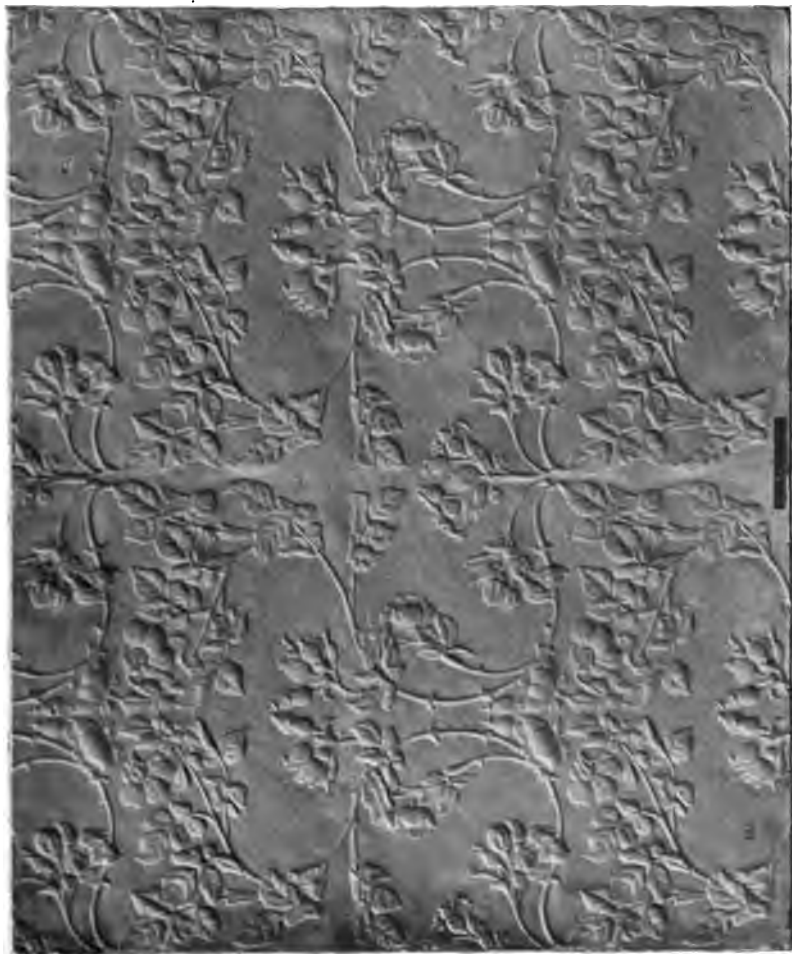


PLYMOUTH (TECHNICAL SCHOOL) SCHOOL OF ART.

KATHLEEN RICEKARD.

BRONZE MEDAL.

MODELLED DESIGN FOR A WALL-FILLING.



SILVER MEDAL.

HILDA LUXTON.

PLYMOUTH (PRINCESS SQUARE) SCHOOL OF ART.

bronze and wood. They would point out, however, that the effect is somewhat marred by the crudeness of the setting, and the modelling ought to have been carried further.

A Book Prize is awarded to Wilmot C. M. Allen, of Plymouth (Technical School) School of Art, for the good composition of his work, despite the defective drawing; though it is a sketch it should have been better drawn and executed.

Subject 20-23e. (Flower and Three Designs.)—The show of work in this class of study is most disappointing, and the Examiners have not been able to make a higher award than a Book Prize.

With very few exceptions the plants have not been closely studied and the designs have not been properly conventionalised for decorative purposes.

DRAWING FROM THE ANTIQUE: ANATOMICAL STUDIES: PAINTING IN MONOCHROME FROM THE CAST.

Examiners: Herbert Draper; Seymour Lucas, R.A.;
W. F. Yeames, R.A.

Drawings of Heads.—The Examiners are pleased to notice an improvement in this class of work. The three drawings for which Medals are awarded have each distinct merit.

To Olivia M. Lloyd, of Manchester (Cavendish Street) School of Art, a Silver Medal is awarded for a study of a head which is remarkable for good drawing and for the thorough and intelligent rendering of the modelling without loss of the white appearance of the cast.

Drawings of Hands and Feet.—It is much to be regretted that there is not a greater number of studies deserving of awards in this subject, but in those recognised a good manner of work is noticeable, and on the whole there is a slightly higher standard than last year.

A Silver Medal is awarded to Margaret M. Clausen, of New Cross School of Art, for her accurate, firm, and intelligent drawings of hands, in which a sufficient amount of modelling for this class of study is indicated. Bronze Medals are awarded to Dorothy W. Pratt and Awerne Pease, both of the New Cross School of Art, for drawings, which in their degree possess the same qualities.

Drawing the full-length Figure.—The general standard of work is good, though the Examiners regret that no drawings in this subject have for the last eleven years reached the level of a Gold Medal award. It is apparent that less attention is paid than formerly to this important class of study, and the Examiners feel that more time should be devoted to it; they would impress on both masters and students that this exercise is the foundation of all good figure drawing. They are glad to notice, however, that there is not so much evidence as formerly of heavy dark drawings.

Silver Medals are awarded to Mary F. Booth, of Liverpool (Mount Street) School of Art, and Sally G. Ashworth, of Manchester (Cavendish Street) School of Art, whose drawings are executed in a manner highly commended by the Examiners as being well suited to express all that is necessary without the waste of time which is entailed in executing dark heavy and stippled drawings. The work by Mary Harvey Woodhouse, of York (St. Leonard's Place) School of Art, for which a Silver Medal is awarded, is equally meritorious, though not executed in quite such an agreeable manner. The delicate rendering of light and shade is most commendable.

Drapery upon the Antique Figure.—The standard of work has been well maintained and there is a large number of studies deserving of awards. The Examiners are pleased to see that special attention has been paid this year to the arrangement of the drapery which, in many cases, is very happy.

William F. Peddie, of Paisley (Technical School) Art Class, gains a Silver Medal for a careful study showing great breadth of treatment and well preserved accuracy of drawing and modelling in the details. A Silver Medal is also awarded to Walter Potts, of Hyde School of Art, for a very meritorious study; the upper portion of the figure is excellent both as regards the rendering of the form of the cast and the sway of the folds. (Illustrated.)

Anatomical Studies of the Human Figure.—The improvement which was noticed last year is maintained, and the recommendation of previous years to treat these drawings as diagrams has been carried out.

A Silver Medal is awarded to A. A. Cooper, of Preston School of Art, for the excellent drawing of the skeleton and for the clearness of the articulation of them uscles.

Painting in Monochrome from Casts—Ornament.—The work this year is quite up to the average.

A Bronze Medal is awarded to Frank L. Ellis, of Liscard School of Art, for a very complete study of a "capital," and a Bronze Medal to Daisy A. S. Winter, of the same School, for the delicate way in which the monochrome is treated.

Painting in Monochrome from Casts—Figures and Animals.—There is a distinct falling off in this class of work.

A Bronze Medal is awarded to Ashby Smith Neate, of Bath School of Art, for a solid piece of monochrome work, which is delicate in treatment, and a Book Prize to Stanley A. Stuart, of Newcastle-on-Tyne (Durham College) School of Art, for the simple and distinguished rendering of a less difficult subject.

CHALK STUDY OF DRAPERY ARRANGED ON AN ANTIQUE
FIGURE.



SILVER MEDAL.

WALTER POTTS.

HYDE SCHOOL OF ART.

TIME SKETCHES OF FIGURES FROM THE NUDE.



LIVERPOOL (MOUNT STREET) SCHOOL OF ART.

GILBERT ROGERS.

GOLD MEDAL (FOR 2 SHEETS).

DRAWING AND PAINTING FROM THE LIVING MODEL.

Examiners: E. J. Gregory, R.A., P.R.I.; Sir William B. Richmond, K.C.B., R.A.; W. F. Yeames, R.A.

Drawing Heads from Life.—The standard of work in this class is not high and shows no improvement on that of last year; the Examiners regret that there should be no work deserving of a Silver Medal.

A Bronze Medal is given to Ellinor Tozer, of Clapham School of Art, for the character and fine drawing of her study, and the taste shown in the delineation of the head-gear.

John Milner, of Nottingham School of Art, also gains a Bronze Medal: the light and shade of his work, though not forced, expresses well the modelling by planes.

Drawing Hands and Feet from Life.—A high average is maintained, and the Examiners are glad to see that the students execute their work in a manner suitable to this class of study. They particularly admire the earnest spirit of research displayed in the work of James Wilson Baxter, of Carlisle School of Art, to whom a Silver Medal is awarded.

Drawing the Full-length Figure from Life.—The general level of drawings of the human figure is indifferent and below even that of last year. The poses of the figures are for the most part uninteresting and accordingly uninspiring to the students.

A Silver Medal is awarded to Percy H. Jowett, of Leeds School of Art, for the completeness of his study.

Frank Todd, of West Bromwich School of Art, also gains a Silver Medal for the conscientiousness of his drawing, for the breadth and tenderness of his modelling of form and his well-defined massing of light and shade.

Time Studies.—Some excellent work has been sent in and the high level of last year is more than maintained. The Examiners would, however, point out that the time occupied in these studies should in each case be stated. They would also point out that the head, hands, and feet, and the position of the features, should at least be indicated.

A Gold Medal is awarded to Gilbert Rogers, of Liverpool (Mount Street) School of Art, for his two sheets of quick time sketches. The constructive ability and vitality shown in these sketches are remarkable (Illustrated.)

Silver Medals are also awarded to Margaret McCormack and Harry Butler, both of Liverpool (Mount Street) School of Art, for very high class studies.

A Book Prize is awarded to Vivian Smith, of Sheffield School of Art, for the manner in which he has attempted and realised with celerity and success certain momentary actions.

A Book Prize is also awarded to Francis Hounsell, of Brighton School of Art, in recognition of a decided sense of style, though he must beware of drifting into mannerisms.

Studies of Drapery upon the Living Model.—The Examiners are disappointed both with the number and quality of the studies, and regret that there is no work which merits an award.

Painting Heads from Life.—The work in this class is not of a high standard and the Examiners regret that there is no work up to the level of a Silver Medal award.

Painting the Figure from Life.—The standard is well maintained; the Examiners are pleased to notice that there is much less evidence than usual of incomplete and unsatisfactory work.

A Silver Medal is awarded to Gilbert Rogers, of Liverpool (Mount Street) School of Art, for his study of a boy, which is remarkable for its drawing and modelling, but is not so successful in its colouring. (Illustrated.)

A Bronze Medal is awarded to Spencer Pryse, of Regent Street, W. (Polytechnic) School of Art, for a work which is characterised by ability and a spontaneity which is rare in Students' work; nevertheless it betrays a tendency to mannerisms which might become dangerous.

PAINTING FROM FLOWERS AND STILL LIFE. DRAWING FOLIAGE IN OUTLINE FROM NATURE.

Examiners: H. H. La Thangue, A.R.A.; G. D. Leslie, R.A.;
W. F. Yeames, R.A.

Painting in Oil Colours: Flowers and Still Life.—A large number of paintings were submitted, but there are few which are worthy of an award. The Examiners again regret that objects not suited to the study of Still Life painting are placed before the Students. Such objects, though they may serve as a test of laborious patience on the part of the Students, afford no play for their artistic preceptions.

The Examiners, however, are glad to award a Silver Medal to Amy E. Webster, of Leeds School of Art, for a study of fruit and flowers, tastefully arranged and admirably executed; the appearance of the light on the various subjects is charmingly represented. (Illustrated.)

A Bronze Medal is awarded to Marjorie Kelsey, of Blackheath School of Art, for the straightforward way in which her work is painted.

A Bronze Medal is awarded to Maud Taylor, of Clapham School of Art, for a work in which the objects are very skilfully painted, but the whole effect is spoilt by faulty perspective and by the obviously artificial character of the background.

OIL PAINTING OF A FIGURE FROM THE NUDE.



SILVER MEDAL.

GILBERT ROGERS.

LIVERPOOL (MOUNT STREET) SCHOOL OF ART.

GROUP IN OIL COLOURS.



LEEDS SCHOOL OF ART.

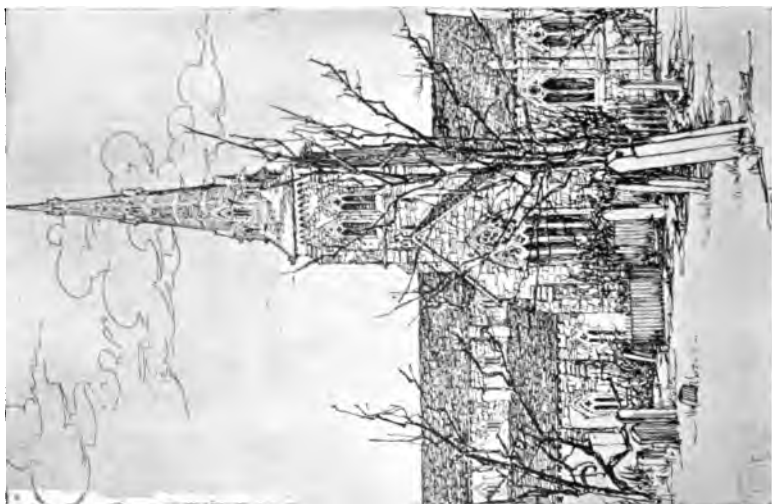
AMY E. WEBSTER.

SILVER MEDAL.

PEN AND INK DRAWINGS OF BUILDINGS.



LAMBETH SCHOOL OF ART.



JANET SIMPSON.

SILVER MEDAL.

Painting in Water Colours: Flowers and Still Life.—The Examiners regret that there is a decided falling off as compared with previous years, and that a very poor set of works has been submitted. Only one is considered worthy of a Medal award, this—a Bronze Medal—is given to Fanny Elizabeth Pearson, of Wisbech (Technical School) Day and Evening School, for a brightly painted study of wallflowers.

A Book Prize is awarded to Harry Houchen, of Holloway School of Art, for a work which would probably have gained a higher award but for the artificial and unmeaning background of an objectionable colour.

Painting Flowers without Background.—The Examiners very much regret that the falling off noticed last year is continued.

To Dorothy Bristow, of Bloomsbury School of Art, a Bronze Medal is awarded for a set of flowers which reminds them in its method of work of the excellent drawings of some years ago.

Tone Studies and Studies of Old Buildings.—The Examiners regret that there are so few works in this class, and that masters do not encourage students to make studies of interesting remains of old buildings in their neighbourhood. Apart from the excellent opportunities they afford for the study of tone and colour, they will always be interesting as records of old buildings and their condition at the time the paintings were executed.

The only work which really fulfils the object of this class is one by Oscar C. Goodwin, of Canterbury School of Art, to whom a Book Prize is awarded; though they regret that the work is not better done.

Carefully executed studies of the interiors of Art Schools, etc., are hardly productive of benefit proportionate to the time and labour spent on them.

Drawing Foliage, Landscape Details, etc., from Nature.—The Examiners are glad to see that the quality of the work is good, and that last year's standard is quite maintained. There is again less sign of merely mechanical work and more attention has been paid to the growth and form of the plant. In many cases, however, the subjects selected are far too complex and involve great labour without leading to any adequate result. They would like to point out that, on account of the considerable time required to produce it, a drawing of a whole plant ceases to be a drawing from the actual plant, practically becoming a drawing from memory, which is not the study intended in this subject.

A Book Prize is awarded to Jane R. Luke, of Cardiff School of Art; she would probably have gained a higher award but for the objectionable manner in which the plants have been allowed to overlap on the same sheet.

A Silver Medal is awarded in this class to Janet Simpson, of Lambeth School of Art, for some very clever black and white drawings of trees and buildings in Camberwell. (Illustrated.)

DESIGNS—BOOK ILLUSTRATIONS, COLOUR PRINTS, POSTERS, LETTERING, BOOK COVERS AND LEATHER WORK.

Examiners: W. Crane; T. Erat Harrison; Bernard Partridge.

Book Illustrations.—The Examiners regret to notice a marked falling off both in design and execution; as a rule the figure drawing is very weak, and the facial expression is badly rendered. There is a tendency towards the use of attenuated and inappropriate lines in the pen drawing. They again remark that the method of reproduction is not as a rule stated; while some designs are obviously intended for surface printing, there are others in which the effect cannot be obtained by this method.

A Book Prize is awarded to William E. Swain, of Leicester (The Newarke) School of Art, for a careful piece of line work in which, however, the border conflicts with the central subject in effect and interest.

A Book Prize is also awarded to Albert W. Dodd, of Liverpool (Mount Street) School of Art, for a design for page decoration, which shows decorative treatment; if the figure drawing had been equal to the conception of the design the work would have received a higher award.

Colour Prints.—In this class there is also a decided falling off in the quality of the work, and there is a noticeable tendency to repeat the methods of former years; in several cases methods which were pleasing and fresh at first have since become mannerisms. As a whole very insufficient knowledge is shown of the different methods of reproduction; it is desirable that in each case the methods proposed should be stated. The only work which reaches the standard of a medal award is by Ethel Stewart, of Liverpool (Mount Street) School of Art, to whom a Bronze Medal is given for her designs for decorative landscape panels, in which, however, it is not clear how the effect can be arrived at by stencil methods.

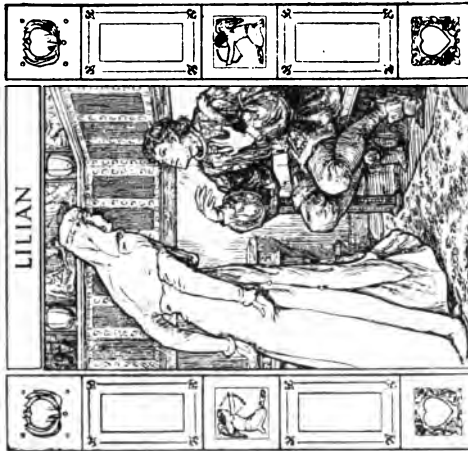
Posters.—There is a slight improvement in the work submitted this year, but in a large number of cases the requirements of the poster are not fully appreciated, and there is an indefiniteness as to the method of reproduction.

A Bronze Medal is awarded to Arthur F. Smith, of Leicester (The Newarke) School of Art, for his design for an advertisement, though based on a well-known type; the design should, however, have been completed with lettering. (Illustrated.)

Book Prizes are awarded to Marguerite Ballard, of Camberwell School of Art, and Gertrude Comber, of Regent Street (Polytechnic) School of Art. In the first case the effect is marred by extravagant, and in the second by vulgar, lettering.

Lettering.—There is a high standard of work in this class, and the subject has evidently been seriously studied. The Examiners

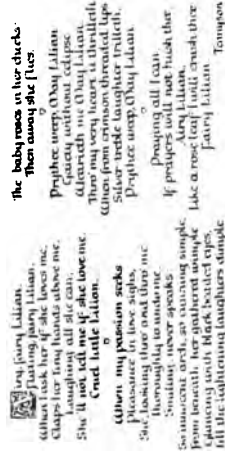
DESIGNS FOR BOOK ILLUSTRATIONS.



BRONZE MEDAL (FOR 2 SHEETS.)



CAMBERWELL SCHOOL OF ART.



ANNIE FOULGER.

DESIGN FOR A PICTORIAL ADVERTISEMENT.



BRONZE MEDAL.

ARTHUR F. SMITH.

LEICESTER (THE NEWARKE) SCHOOL OF ART.

DESIGN FOR A LEATHER BOOK-COVER.



WOLVERHAMPTON SCHOOL OF ART.



ESTER F. TATLOW.

BRONZE MEDAL.

DESIGN FOR A LEATHER BIBLE-CASE.



Huddersfield School of Art.



JOHN KYLE.

BRONZE MEDAL.

LEATHER BIBLE-CASE.



BRONZE MEDAL (FOR DESIGN.)

JOHN KYLE.

HUDDERSFIELD SCHOOL OF ART.

LADY'S WORK-BOX.



CAMBERWELL SCHOOL OF ART.

FLORENCE HORNBLOWER.

SILVER MEDAL.

are glad to notice that their recommendations of last year have been acted upon. The capitals are, on the whole, founded upon better examples than the letters in lower-case.

A Book Prize is awarded to Hilda Mary Fletcher, of Lincoln School of Art, who might have had a higher reward had the oblong space been entirely filled with the inscription without other ornament.

The Examiners are pleased to see some very creditable specimens of illuminated book pages, and they specially commend the work of Alice G. H. Armes, of Newcastle-on-Tyne (Durham College) School of Art, to whom a Silver Medal is awarded.

Had the work by Ida Taylor, of Newcastle-on-Tyne (Durham College) School of Art, been better drawn, she would have received a higher award than a Book Prize.

Book Covers—The Examiners are pleased to report that the average standard is high both in design and execution; the skill shown in the embossed leather work is certainly greater than in previous years, and the tooled covers generally are tasteful and ingenious.

A Book Prize is awarded to Robert Derbyshire, of Worcester School of Art, for a pleasantly-conceived and well-executed Centre Panel painted on vellum, the effect of which, however, is marred by an ungainly and inappropriate border.

A Book Prize is awarded to Clara A. Miles, of Plymouth (Technical School) School of Art, for her design for a Blotter in cut and modelled leather; where foliage, however, is treated from such a naturalistic standpoint as in this instance, due attention should be given to organic growth.

William L. Whelan, of Dublin School of Art, gains a Book Prize for a design for a Book Cover in Silver Repoussé enamel, in which, however, the fantastic treatment of the emblems hardly accords with their archaic form and the simplicity of the method.

Leather Work.—The show of works in this class is again very satisfactory, and a higher average is attained than last year.

A Silver Medal is awarded to Florence Hornblower, of Camberwell School of Art, for a suitably-designed and tastefully-executed Lady's Workbox in cut and embossed leather (Illustrated.)

A Bronze Medal is awarded to John Kyle, of Huddersfield School of Art, for a well-conceived design of a Byzantine type, pleasantly stained and gilded. The Examiners would have expected a less commonplace design on the reverse side. (Illustrated.)

DESIGNS—LACES, EMBROIDERIES, AND DAMASKS.

Examiners: A. F. Brophy; A. S. Cole, C.B.; Lewis F. Day.

Designs for Wearing Laces and Lace-like Articles.—The average standard of merit reached last year has been well maintained, and there is much less work that can be called poor.

The Examiners are glad to see that the various makes of lace are well represented, and that, as the actual lace works sent up with the drawings show, the designs are in most cases well adapted to the particular kinds of lace for which they are made.

The Silver Medal awarded to Lydia C. Hammett, of Taunton School of Art, is given mainly for the reticent, well balanced and well drawn design for a Veil of Devonshire pillow appliqué lace, in which there is a pleasant variety of interesting forms, such as handwork demands. (Illustrated.)

Designs for Embroidery (for Dresses, Table Centres, etc.).—A large amount of the work submitted is beneath consideration, both in respect of design and workmanship. Much of it is coarse and slovenly in execution, and without taste in colour.

Many of the students seem to understand the conditions of needlework design, but do not sufficiently appreciate the refinement of execution which goes to make really beautiful needlework.

The best works selected for award indicate that in a number of schools excellent work of equal merit is being done. The Examiners express their appreciation of this by awarding five Bronze Medals; but there is not one work which can be picked out from among the rest as worthy of a Silver Medal.

Designs for Damasks.—There is a notable absence of the simplicity and breadth of treatment essential to satisfactory Table Damask design.

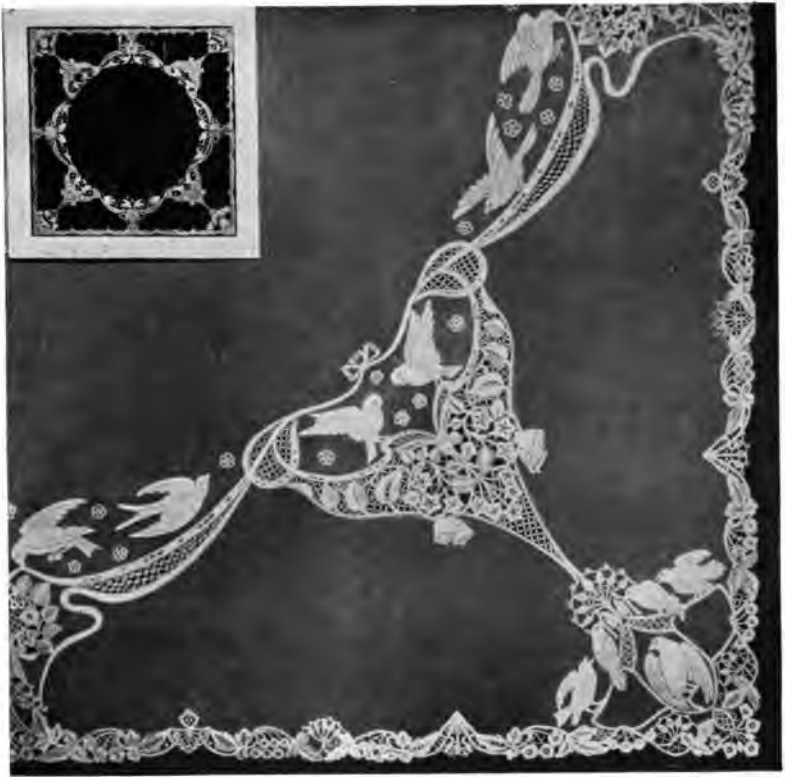
The examiners have recognized the appreciation of right treatment by the award of Bronze Medals to Stanley Pierpoint, and to Edith Andrews, of Worcester School of Art, though the work of the latter leaves something to be desired in draughtsmanship.

Several very clever drawings which received no award are in a direction wholly unsuitable for Table Damask.

Designs for Woven Textiles.—(Dress Materials). A large number of quite workmanlike designs were submitted, but there are very few which show much invention. The Examiners are only able to award three Book Prizes.

Designs for Printed Textiles.—The Examiners are glad to note an improvement on last year's work. There is more freshness of design and better draughtsmanship than in the designs for Woven Textiles.

DESIGN FOR A LACE BRIDAL VEIL WITH SPECIMENS IN MATERIAL.



SILVER MEDAL (FOR 3 SHEETS).

LYDIA C. HAMMETT.

TAUNTON SCHOOL OF ART.

DESIGNS FOR LACE YOKES AND COLLAR BAND WITH
SPECIMENS IN MATERIAL.

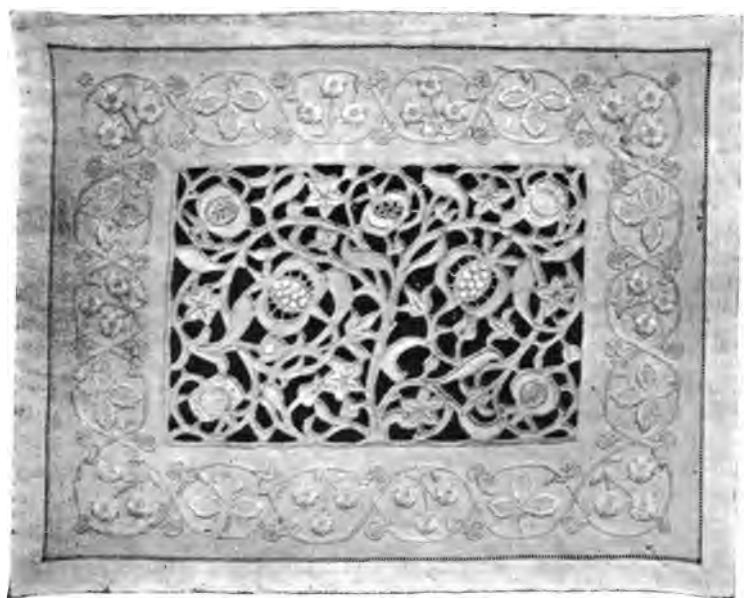


SILVER MEDAL (FOR 3 SHEETS).

LYDIA C. HAMMETT.

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TAUNTON SCHOOL OF ART.

WORKED SPECIMENS ILLUSTRATING DESIGNS FOR COLLAR,
CUFFS AND NIGHT-DRESS CASE.



BRONZE MEDAL (FOR DESIGNS).

ROSE EVANS.

CAMBERWELL SCHOOL OF ART.

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DESIGN FOR STENCILLED DECORATION OF THE WALLS OF A CHURCH.



GOLD MEDAL (FOR 5 SHEETS).

JOHN POTTER.

DERBY SCHOOL OF ART.

DESIGN FOR STENCILLED DECORATION OF THE WALLS
OF A CHURCH.



GOLD MEDAL (FOR 5 SHEETS).

JOHN POTTER.

DERBY SCHOOL OF ART.

DESIGN FOR STENCILLED DECORATION OF THE
WALLS OF A CHURCH.



DEDDY SCHOOL OF ART.

JOHN POTTER.

GOLD MEDAL (FOR 5 SHEETS).

DESIGNS—STENCILS, CARPETS, WOVEN TEXTILES, WALL-PAPERS.

Examiners : Walter Crane ; Lewis F. Day ; J. H. Dearle.

Designs for Stencil Hangings.—There is a still further improvement this year in the quality of the works submitted for examination, and the Examiners are glad to observe a pleasant diversity in the types of designs.

The more able students seem to have been attracted to this method of decoration : there is possibly a danger in this as there appears to be a tendency towards over-elaboration both as to the design and colour, and the natural limitations of the process are not always observed. As a case in point, a well constructed design for a Stencilled Hanging submitted by John T. Shaw, of Carlisle School of Art, to whom a Book Prize is awarded, is overloaded with intricate details and modulated colour. On the other hand, the stencilled Frieze for Church Decoration, by John Potter, of Derby School of Art, to whom a Gold Medal is awarded, is commended for its dignified simplicity of treatment as well as for its frank and well harmonised colour. (Illustrated.)

An instance of effective simplicity is also furnished by the work of Joseph Hebron, Newcastle-on-Tyne (Rutherford College) School of Art, who is awarded a Bronze Medal for his design.

The Examiners wish to enter a protest against students sending up the same design in two or three different schemes of colour, as in the case of Fred Greenhough, of Bradford (Technical College) School of Art, to whom a Book Prize is awarded for his design for a Stencilled Wall-filling. Masters should choose the one which is considered the best, and submit that one only for examination.

The Examiners also note that some students' works are sent up, which they would have thought that any master with a taste for colour would have withheld.

Designs for Carpets.—An improvement is noticeable in the quality of the works as compared with last year, though fewer in quantity have been submitted. But whilst there are not so many commonplace designs now sent up, yet the class as a whole still falls below the standard of other classes of design. It is satisfactory to find that the recommendations of previous years have been adopted, and that it is now the rule for designs to be executed on point paper.

A Book Prize is awarded to Harold W. Gotobed, of Dewsbury School of Art, for his design for a Wilton Carpet, though they would point out that, as a general rule, a scheme for a filling in which the pattern grows in one direction, is not suitable for carpet design.

The Book Prize awarded to Charles R. Edge, of Manchester (Cavendish Street) School of Art, is given for the construction of his design, despite its unfortunate colour.

Design for Woven Textiles, &c.—The Examiners note with satisfaction that there is a fair number of designs which show a knowledge of the technique of weaving on the part of the students, though, unfortunately, a large proportion is not remarkable for either invention or taste. The happiest designs are those on a small scale; indeed, there is nothing on a large scale which shows noteworthy merit.

The Examiners, whilst appreciating the necessity of a design on point paper being executed in colours that can be easily read by the card stamper, wish to point out that there is no necessity to use colours so crude that they cannot but affect the colour sense of the draughtsman who habitually employs them.

Designs for Wall Papers.—The Examiners regret that there is a still further decline in this class of design, the standard of the work being very poor. They notice in particular a conspicuous absence of good draughtsmanship. Though a large number of designs were submitted for examination, there is not one which reaches the standard required for a Medal award. They would suggest that there is an opportunity for a clever student to distinguish himself in this branch of design.

DESIGNS FOR PRINTED MUSLINS, PRINTED HANGINGS, LACE FOR HANGINGS, EMBROIDERY, MOSAICS, LINOLEUM, AND PARQUETRY.

Examiners: A. F. Brophy; Lewis F. Day; J. H. Dearle.

Designs for Printed Muslins.—The average of the work in this class is higher than last year, though no work of such distinction is submitted as was then the case. The Examiners note with gratification that there is no falling off in the precision of drawing and in the delicacy of colour; in a great many drawings, however, there is a tendency to make the lines and details too delicate for the technical necessities of muslin printing.

Designs for Printed Hangings.—Taking into consideration the large number of designs submitted, it is disappointing to find that there are not more which are really commendable, many being of a hackneyed and commonplace description. The design by Dorothy Hoult, of Leeds School of Art, to whom a Bronze Medal is awarded is extremely well suited to cotton printing, both in its design and colour.

DESIGN FOR A PRINTED MUSLIN HANGING.



23

SILVER MEDAL.

MARGARET M. RUDGE.

BATTERSEA (POLYTECHNIC) SCHOOL OF ART.

DESIGN FOR A PRINTED MUSLIN HANGING.



BRONZE MEDAL.

MARY GORDON PERROTT.

HOLLOWAY SCHOOL OF ART.

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SILK HANGING.



BRONZE MEDAL.

ARTHUR OLDFIELD.

MACCLESFIELD SCHOOL OF ART.

Designs for Lace Hangings, Curtains, etc.—The improvement of last year is not maintained; there is a distinct lack of originality, and in many designs the treatment is not suitable for the material; no work is up to the standard of a Medal award.

Designs for Embroidery, Hangings, &c.—The Examiners are pleased to see that the good standard of last year is maintained, both in design and workmanship. The more reserved and reticent designs are the most satisfactory, and in fact there is often more merit displayed in the simple linen embroideries than in the more ambitious floral subjects. There are a number of designs for Appliqué work which are neither well treated nor well worked; in other respects, however, the technical requirements of the materials employed are generally well understood.

A Silver Medal is awarded to Mary Nicholls, of Worcester School of Art, for her design for an embroidered bed-spread; this is an exceptionally good piece of "white work" and the Examiners would like to point out that, as is shown here, there is ample scope in this kind of work for artistic design and treatment. They are extremely pleased with the design for a three-fold Draught Screen by Clara Lavington, of Leeds School of Art, to whom a Silver Medal is awarded. The design gains in execution, showing that it was schemed with a due regard to the particular kind of needle-work employed.

A Bronze Medal is awarded to Irene Allen, of Plymouth (Technical School) School of Art, for her design for an embroidered panel in darned work; this is an excellent attempt, but the student does not appear to have realized quite sufficiently the effect of her panel, and it loses in execution the breadth necessary in a design which is to be applied to decorative purposes.

Designs for Mosaics.—A very poor selection of designs is submitted. The only design which is considered worthy of an award is the work by Thomas Arthur Cook, of West Ham School of Art, to whom a Bronze Medal is awarded for a mosaic pavement for a bathroom.

Designs for Linoleum.—In this class there is a disappointing show of work. The only student who has submitted designs worthy of recognition is Amy Hinton, of Battersea (Polytechnic) School of Art, to whom a Bronze Medal is awarded. This student has avoided the faults usually so conspicuous in designs in this material, her two designs being true to the character of the process.

DESIGNS FOR FURNITURE, INTERNAL DECORATIONS, STAINED GLASS, AND IRONWORK.

Examiners: A. F. Brophy; Sir William B. Richmond, K.C.B., R.A.;
Reynolds Stephens.

Designs for Furniture.—The standard of work in this class is quite up to the average and there is less evidence of a striving after eccentricity and of imitations of eccentric examples of L'Art Nouveau. There are fewer works submitted which are spoilt by over-ornamentation and by the introduction of discordant details; there is also more recognition of construction and the limitations of the materials by which it is governed.

A Gold Medal is awarded to Newbury Abbot Trent, of West Ham School of Art, for his design for a Fire Screen, which has been executed in woods. The Examiners congratulate him upon the merit of the design, and the excellent execution shown in the panels. (Illustrated.)

A Silver Medal is awarded to Charles F. Green, of Birmingham School of Art, for his design for a Lectern, which shows a knowledge of construction and design, and consequently an appreciation of the use of the materials to be employed. (Illustrated.)

A Bronze Medal is awarded to Ralph Henderson, of Liverpool (Mount Street) School of Art, for the appropriateness and simplicity of his design.

Designs for Internal Decorations.—The Examiners are pleased to note that the high standard of last year is well maintained and that a number of creditable designs is submitted which show an appreciation of the purpose for which they are intended.

A Silver Medal is awarded to Dorothy M. Snow, of New Cross School of Art, for a praiseworthy scheme of decoration for the Chancel of a Church. The Examiners regret, however, that the colour of the marble does not correspond with the marble which the student elects to use. Had she correctly imitated the "cipollino" the quality of her colour scheme would have been enhanced.

A Silver Medal is awarded to J. Harold Gibbons, of Manchester (Cavendish Street) School of Art, for his sketch design for a painted Rood Screen. The Examiners commend his sense of proportion and his careful rendering of details. (Illustrated.)

Margaret E. Lloyd, of Liverpool (Mount Street) School of Art, is awarded a Silver Medal for her stencilled decorative composition "The Village Fair," in which, without running into the pictorial, considerable invention is evinced in the limited conditions of the process of stencilling. (Illustrated.)

A Bronze Medal is awarded to Maggie Richardson, of New Cross School of Art, for her design for the decoration of the Assembly Hall of a Casino. The Examiners regret that the

INLAID WOOD FIRE SCREEN.



GOLD MEDAL.

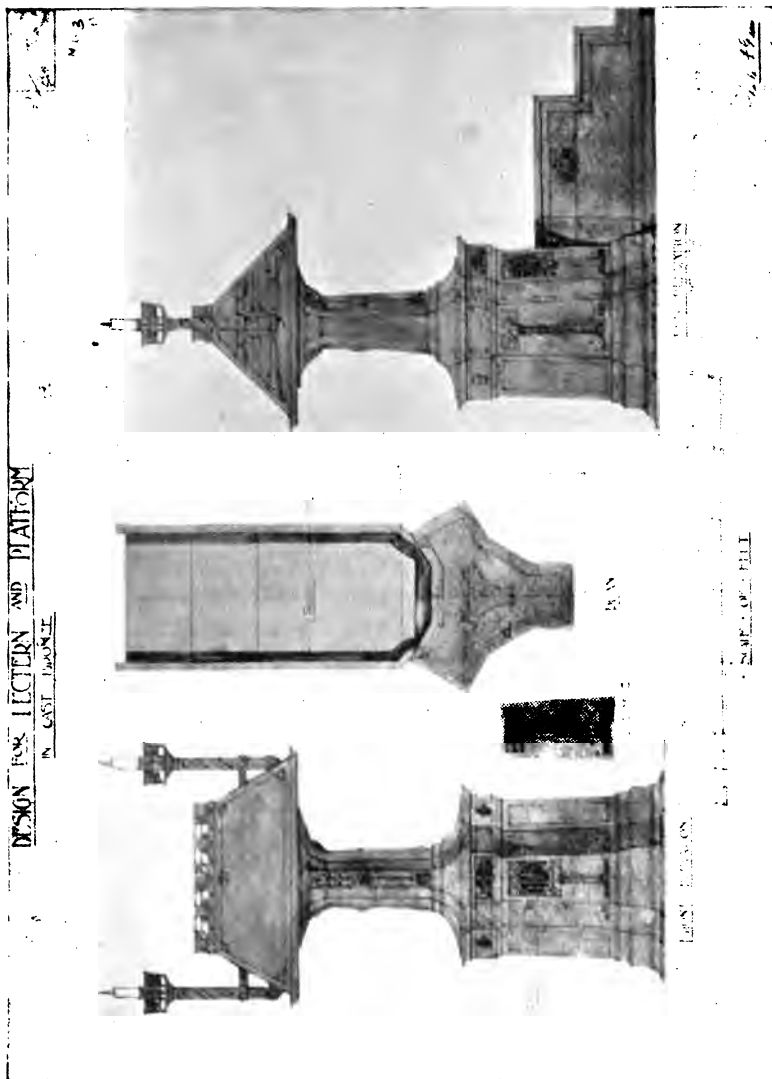
NEWBURY ABBOT TRENT.

WEST HAM SCHOOL OF ART.

DESIGN FOR A LECTERN AND PLATFORM.

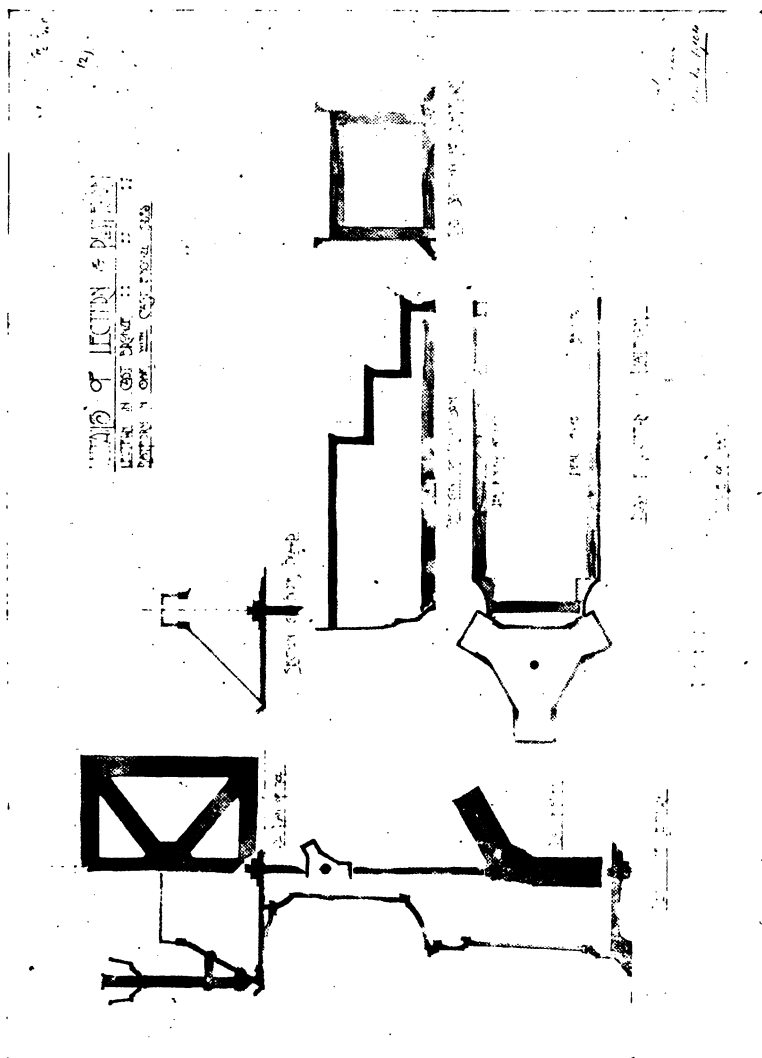
BIRMINGHAM SCHOOL OF ART.

CHARLES F. GREEN.



SILVER MEDAL (FOR 3 SHEETS).

DESIGN FOR A LECTERN AND PLATFORM.



BIRMINGHAM SCHOOL OF ART.

CHARLES F. GREEN.

SILVER MEDAL (FOR 3 SHEETS).

DESIGN FOR A PAINTED ROOD SCREEN.



SILVER MEDAL (FOR 3 SHEETS)

J. HAROLD GIBBONS.

MANCHESTER (CAVENDISH STREET)
SCHOOL OF ART.

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DESIGN FOR A PAINTED ROOD SCREEN.



SILVER MEDAL (FOR 3 SHEETS).

J. HAROLD GIBBONS.

MANCHESTER (CAVENDISH STREET)
SCHOOL OF ART.

DESIGNS FOR STENCILLED DECORATIVE COMPOSITIONS.



SILVER MEDAL (FOR 2 SHEETS).

LIVERPOOL (MOUNT STREET) SCHOOL OF ART.

MARGARET E. LLOYD.

DESIGN FOR A NURSERY OVERMANTEL.



LIVERPOOL (MOUNT STREET) SCHOOL OF ART.

WINIFRED BLACKBURN.

BRONZE MEDAL.

DESIGN FOR WROUGHT IRON RAILINGS.

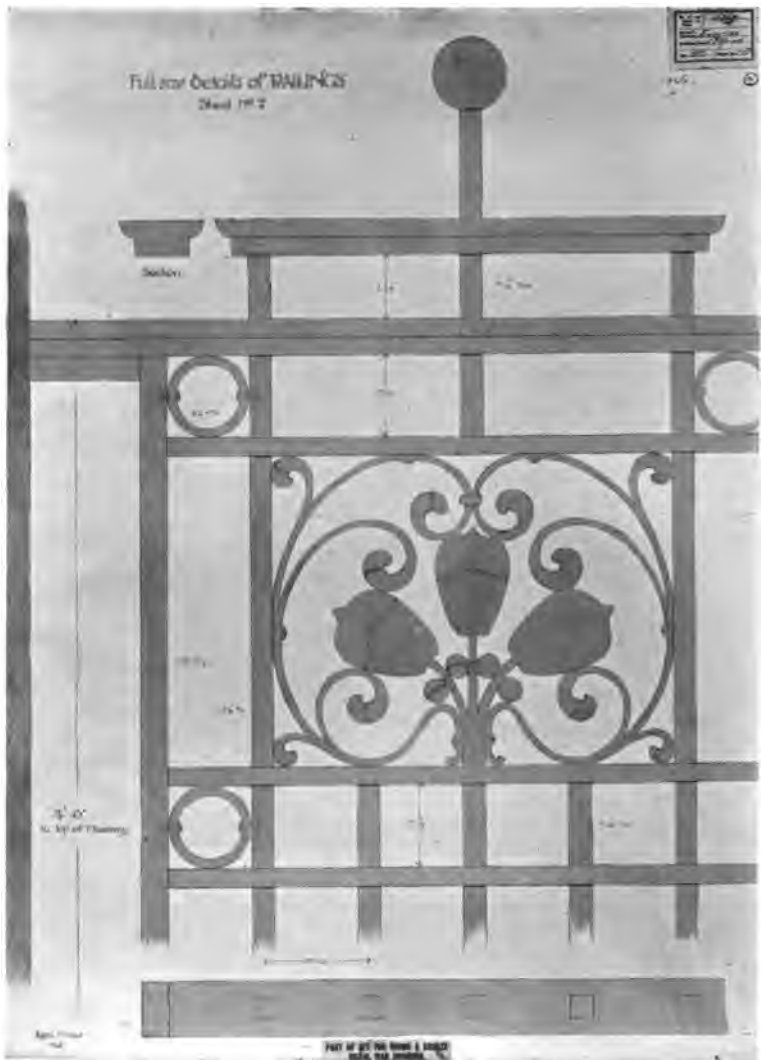


BRONZE MEDAL (FOR 3 SHEETS).

ALFRED EVERISS.

BIRMINGHAM (MOSELEY ROAD) SCHOOL OF ART.

DESIGN FOR WROUGHT IRON RAILINGS.



BRONZE MEDAL (FOR 3 SHEETS).

ALFRED EVERISS.

BIRMINGHAM (MOSELEY ROAD) SCHOOL OF ART.

scale of the figures in the spandrels in relation to the size of the windows in the clerestory is not so well realised as the other part of the design.

A Bronze Medal is given to James A. Found, of Hull School of Art, for his plucky design for a stencilled Frieze for the Hall of a Sports Club.

A Book Prize is awarded to Joe Pearce, of Liverpool (Mount Street) School of Art, for a good design for the decoration of a Dining Room, but it is too much in the character of a sketch and more detail should have been shown.

Designs for Stained Glass.—The good standard of last year is well maintained, and the Examiners are glad to see so many specimens executed in glass, as owing to the great difficulties of this art it is not easy to judge of the effect of the designs from a water-colour sketch.

Silver Medals are awarded to Archibald J. Davies, and to Frances H. E. Sanderson, of Birmingham School of Art, for designs, which are executed in a thoroughly appropriate manner for glass. The Examiners are pleased to see that these Students appreciate the legitimate use of leading and pure glass, and that they avoid overpainting on the glass.

A Book Prize is awarded to Joseph N. Sanders, of Birmingham School of Art, for his design "The Seven Days of the Creation"; the details throughout are admirable, but the floral panes are out of scale with the subject compositions.

A Book Prize is awarded to Richard J. Stubington, of Birmingham School of Art, though the Examiners regret that his design is not accompanied by a cartoon, or preferably by an illustration of it in glass.

Designs for Constructional Metalwork.—The Examiners regret that the designs submitted in this important branch of fine art industry do not reach a high level.

A Bronze Medal is awarded to Alfred Everiss, of Birmingham (Moseley Road) School of Art, for his design for wrought iron railings; the Examiners are pleased with the judicious treatment of the material. (Illustrated.)

A Bronze Medal is awarded to Edward V. Spicer, of Banbury School of Art, for his designs for Furniture Fittings, though the Examiners regret that he has not executed any of his designs in the material.

A Bronze Medal is given to Absalom Simpkins, of West Bromwich School of Art, for his design for a Public House Sign, in which the construction is thoroughly appropriate to the treatment of wrought iron.

DESIGNS—FOR GOLD AND SILVER WORK, METAL WORK, ENAMELS, FANS, JEWELLERY.

Examiners : A. F. Brophy ; Alexander Fisher ; T. Erat Harrison.

Designs for Gold and Silver Work.—The Examiners regret that a poor set of work has been submitted in this class and that the standard is not even so high as that of last year. The students as a rule seem to understand the requirements of the material, though there is little distinction shown in the designs, taste and invention being generally absent.

Designs for Metal Work.—The standard of work is also not high in this class. Many objects have been sent up of indifferent design and slovenly workmanship ; in some cases a well-known bowl shape has been taken in which the mechanical part is well done, though the ornament is, as a rule, badly considered and badly executed. In one or two instances the students' knowledge of form does not seem to have warranted work of so ambitious a character as that which they have undertaken, or even to justify their designs being carried out in the material.

The Examiners are of opinion that in a school of art a student should develop, under guidance, the working of materials into objects of use and beauty on principles of construction and taste. Hence no student should be allowed to violate through ignorance such principles or waste time and energy in experimenting to find out facts already ascertained by his teacher.

A Bronze Medal is awarded to Walter Edwards, of the Campden School of Arts and Crafts, for a Covered Cup, which is elegant in form and appropriately treated for the material. (Illustrated.)

A Bronze Medal is awarded to Edgar Ewart Tompkins, of West Ham School of Art, for his design for a Dish in which the details are well proportioned, and the masses of the design are well disposed. (Illustrated.)

The Examiners consider, however, that the drawings for these two objects are not straightforward working drawings.

A Book Prize is awarded to Bertram C. White, of Sheffield School of Art, for his design for a Copper Bowl, which shows great skill in handling, but is somewhat commonplace in design.

A Book Prize is also awarded to Frederick Thompson, of Handsworth School of Art, for a simple Vase, which is extremely tasteful and shows due reticence in treatment.

A Book Prize is awarded to Charles S. Jagger, of Sheffield School of Art, for his design for a Salver, in which the drawing and execution are praiseworthy though the design is commonplace.

A Book Prize is awarded to Norman L. Roffey, of Canterbury School of Art, for a design for a Tazza in cast bronze, constructed on somewhat academic lines but marred by the handles and apex.

HAMMERED COPPER CUP AND COVER WITH ENAMELS



BRONZE MEDAL

WALTER EDWARDS.

CAMPDEN ART EVENING SCHOOL.

REPOUSSÉ COPPER DISH.



BRONZE MEDAL.

EDGAR EWART TOMPKINS.

WEST HAM SCHOOL OF ART.

DESIGN FOR SOUP TUREEN AND LADLE WITH SPECIMEN
IN MATERIAL.



BRONZE MEDAL.

REGINALD E. EDGECOMBE,

BIRMINGHAM SCHOOL OF ART.

ENAMELLED PANEL.



GOLD MEDAL.

FANNY DUNN.

BIRMINGHAM SCHOOL OF ART.

DESIGNS FOR ENAMELLED PANELS.



BRONZE MEDAL (FOR 2 SHEETS).

KATE M. EADIE.

BIRMINGHAM SCHOOL OF ART.

DESIGNS FOR NECKLETSS AND CLOAK CLASPS, WITH SPECIMENS
IN MATERIAL.



SILVER MEDAL.

BERTHA L. GOFF.

HOLLOWAY SCHOOL OF ART.

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A Book Prize is awarded to Wallace S. Adderley, Birmingham (Vittoria Street) School of Art, for a design for a Bowl, which is simply treated and eminently appropriate to the method adopted.

A Book Prize is awarded to Lottie May Ayers, of St. Martin's School of Art, for a design for a cup intelligently founded on a well-known example, in which the character is harmoniously maintained throughout.

Designs for Enamels.—The standard of work shown in the specimens selected for award is very high, both from an artistic as well as from a technical standpoint. The Examiners are extremely pleased with the high qualities of the enamel submitted by Fanny Bunn, of Birmingham School of Art, who maintains her standard of former years and once more takes a Gold Medal Award. (Illustrated.)

A Silver Medal is awarded to Agnes I. Pool, of Birmingham School of Art, for her enamel "Merlin and Vivien," the beauty of which is somewhat marred, however, by the defective drawing of the sitting figure.

Designs for Jewellery.—The Examiners notice that there is a still greater advance in the quality and variety of the work, though there has, in many cases, been a tendency to follow too closely the successful designs of last year.

The workmanlike and finished Pendant submitted by Richard J. Stubington, of Birmingham (Vittoria Street) School of Art, and the designs for a Necklace, Brooch, and Ring, by Lillian Biggs, of Leicester (The Newarke) School of Art, are highly satisfactory. To each of them a Silver Medal is awarded.

Bertha L. Goff, of Holloway School of Art, is awarded a Silver Medal for her excellent designs for Jewellery, in which she has shown a knowledge of various methods of work, and considerable taste in their application. (Illustrated.)

Designs for Fans.—The work in this class is bad; while some of the designs are carefully executed they are nevertheless quite unsuitable for their purpose.

DESIGNS FOR TILES AND POTTERY.

Examiners: S. J. Cartlidge; W. De Morgan;
G. R. Redgrave.

Designs for Tiles.—The Examiners are glad to note a decided improvement in the standard of work as compared with that of last year; it is, however, observed that in some designs which reverse on a central line it seems to be thought necessary to

make the design in two absolutely identical halves, as, for example, in the work by Percy Pickford, of Macclesfield School of Art, to whom a Bronze Medal is awarded; it would have been much better to introduce a little variety in the treatment of the two sides in an example in which so much care has been taken in the execution. There is a noticeable improvement in the choice of colours, and generally the designs are, in this respect, thoroughly appropriate to the purpose of tile decoration. The Examiners specially commend, as an example of this, the work by Arthur Metcalf, of Carlisle School of Art, to whom a Bronze Medal is awarded, in which the student has shown great discretion in distributing the spots of bright colour; the scheme of colour as a whole shows good taste, and is well balanced. (Illustrated.)

A Gold Medal is awarded to Rosalind Fouracre, of Plymouth (Technical School) School of Art, for her well considered design of a Panel in painted tiles, in which, although the two sides are not symmetrical, the independent treatment of the design on either side does not interfere with the balance as a whole. The Examiners specially commend the treatment of the peacock's legs, the naturalistic rendering of which is not beyond the possibilities of the material, and the bold rendering of the feathers is very praiseworthy. (Illustrated.)

A Silver Medal is awarded to Gordon Pimlett, of Burslem School of Art, for the simplicity and breadth of his design and the harmonious manner in which the colours have been blended (Illustrated.)

A Silver Medal is also awarded to David H. Hodge, of Plymouth (Technical School) School of Art, for his design for painted Frieze Tiles, which shows grace, and is very pleasant in colour. The student has shown great care in the treatment of his tiles, which would not, however, present difficulties in actual execution.

A Bronze Medal is awarded to Alva E. Turner, of Wolverhampton School of Art, for his design for Tiles, which is remarkable for its vivacity, though, owing to the way in which the outlines of the tiles intersect those of the design, it would have been better if it had been rendered on three 12-inch tiles rather than on twelve 6-inch tiles. The carrying-out of the design in the actual material gives a distinctly better result in this case than the work in the original sketch.

A Bronze Medal is awarded to John Currie, of Hanley School of Art, for his designs for Sgraffito Panels, in which the effect of the transparent glaze is delicate and pretty, and the details and accessories are carefully executed. The same student receives a Book Prize for a design which he has submitted for a painted china Panel; it is a careful and well-composed design, though the actual execution on the porcelain is not equal to the work for which the student received an award last year.

DESIGN FOR TILES.



BRONZE MEDAL.

ARTHUR METCALF.

CARLISLE SCHOOL OF ART.

DESIGN FOR A PANEL IN PAINTED TILES.



GOLD MEDAL.

ROSALIND FOURACRE.

PLYMOUTH (TECHNICAL SCHOOL)
SCHOOL OF ART.

MAJOLICA TILES.



SILVER MEDAL.

GORDON PIMLETT.

BURSLEM SCHOOL OF ART.

DESIGN FOR A POTTERY PANEL.



BRONZE MEDAL.

CHARLES ERNEST EDWARD CONNOR.

ASHTON-UNDER-LYNE SCHOOL OF ART.

WALL FOUNTAIN IN GLAZED POTTERY.



CHARLES VYSE.

GOLD MEDAL.

HANLEY SCHOOL OF ART.

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PLATE.



SILVER MEDAL (FOR 2 PLATES AND DESIGNS).

ARTHUR SCOTT.

BURSLEM SCHOOL OF ART.

PLATE.



SILVER MEDAL (FOR 2 PLATES AND DESIGNS).

ARTHUR SCOTT.

BURSLEM SCHOOL OF ART.

A Book Prize is awarded to Edward Ball, of Coalbrookdale School of Art, for a design for Tiles, which is graceful in form and harmonious in colour, but it does not display any great originality.

Designs for Pottery.—The improvement noticed last year is well maintained, especially in regard to colour, except in the class of articles of every-day use, where there is little sign of original treatment.

Higher awards would have been made in some cases if the pots themselves had been more beautiful in contour. The Examiners would like to see more attention paid to the forms of vases and of other articles chosen for decoration.

They regret that they are unable to make any award for the examples of designs for glass which were submitted.

A Gold Medal is awarded to Charles Vyse, of Hanley School of Art, for his well-conceived design for a Wall Fountain, executed in glazed pottery. This is admirably adapted to the purpose for which it is intended. As shown in the actual material, it is remarkable for its unity of effect and its spirited execution. (Illustrated.)

A Silver Medal is awarded to Arthur Scott, of Burslem School of Art, for his designs for a Fish Plate and a Dinner Plate, which are simply and skilfully executed, and thoroughly well carried out in the material. (Illustrated.)

An extremely careful and well-conceived drawing was submitted by Edward Lutz, of Hanley School of Art, to whom a Silver Medal is awarded, though the actual execution of the piece of pottery is not equal in merit to the design; the shape of the Vase is lacking in beauty of line; had it not been so, the student might have received a higher reward.

Alice Gostick, of Hanley School of Art, also gains a Silver Medal for her design for a Sgraffito Vase; owing to the greater simplicity of the material chosen for the execution of her design, the work does not challenge criticism as in the before-mentioned case, though here again the form of the Vase is clumsy.

Gertrude Malkin, of Hanley School of Art, gains a Bronze Medal for a Vase executed in Sgraffito; she has also selected an inelegant form for her Vase, though her design is effectively rendered, and a very fortunate effect of colour has greatly contributed to the success of the work.

A Book Prize is awarded to Peter Marron, of Longton School of Art, for a clever treatment of coloured Sgraffito on a cream ground.

DESIGNS FOR PANELS AND FRIEZES. HISTORIC ORNAMENT.
FLOWER AND THREE DESIGNS; STUDIES FROM NATURE IN
PREPARATION FOR DESIGN; DESIGN OF ORNAMENT.

Examiners:—T. Erat Harrison; E. S. Prior; R. H. A. Willis.

Designs for Panels and Friezes.—The standard of work is not high, and the suitability of the designs for their purposes has not been kept in view. The competitors have failed generally from not appreciating the conditions of Frieze design; for example, the planning of the ornament in relation to the sequence of the masses and lines has too often not been considered; in some cases landscapes with realistic perspective, but no decorative adaptation, have been introduced.

As a rule, the colour has not been kept sufficiently pure and bright, but has run into dirty greens and lurid browns.

Bronze Medals are awarded to Kate Menzies and Hilda Payne, both of Newcastle-on-Tyne (Durham College) School of Art, for two designs in which the defects mentioned have been avoided, while the scheme of colour is pleasantly and delicately rendered.

A Book Prize is awarded to Benjamin Lamb, of Wolverhampton School of Art, for a well-drawn design for a stencilled frieze; but his planning of the ornament has not been sufficiently considered, with the result that the masses are not well disposed.

A Book Prize is awarded to Amy S. Robson, Durham School of Art, for a design for a stencilled frieze; the award being given for the treatment of the bird in a way well suited for stencil reproduction. The frieze would, however, have been much improved if this well-designed motive had not been prejudiced by awkwardly arranged blank spaces.

A Book Prize is awarded to Arthur B. Waller, of Liverpool (Mount Street) School of Art, for his vigorously drawn design for a frieze, which has, however, some ill-rendered details, such as, for example, the flight of ducks.

Historic Ornament.—The standard of work is not, on the whole, so high as last year, though there are a fair number of works of good average quality. The Examiners are glad to notice greater judgment in the choice of studies. Greater attention should, however, be paid to the details of construction in the objects represented; as, for instance, in the case of metalwork. In the studies of textiles, small diagrams should be given of the planning of the ornament, and of the methods of weaving used to produce the effects. Some of the higher awards are given to sets in which the above points were observed.

Greater care should be shown in limiting the range of the study chosen, so that it can be adequately presented on the two

sheets which students are allowed to send up. Some students have suffered through the very general character of the subject which they have selected to take as a study.

A Bronze Medal is awarded to John Stanley Bates, of Oldham School of Art, for some good studies of Metal Work in the Italian style of XV-XVII centuries. He has properly shown sections and explanatory drawings; he has chosen, however, some of the less beautiful examples of the periods.

A Bronze Medal is awarded to Augustus Bryett, of Manchester (Cavendish Street) School of Art, for the workmanlike character of his set of studies, showing the historical development of the fireplace, though here again he could have got better examples.

John Henry Molyneux, Carlisle School of Art, gains a Book Prize for his well-executed studies of wrought ironwork, though the sections and indications of the craft of ironwork are entirely absent.

Flowers and Three Designs (Subject 14-23).—There is a fairly good standard of work in this class. The Examiners however regret to see a tendency to make use of a meaningless wriggled line, to the exclusion of the decorative quality and the distinctive growth of plants selected. In many cases mistaken tricks of design obliterate the character of the flower.

The Student should note that the main object of this exercise is to encourage a careful study of a plant, so that freshness and originality may be imparted into design by a *direct* reference to nature.

They specially commend the design for a Cup and Saucer in Coalport Ware in the set of studies based on the wild strawberry submitted by Mabel S. Chandler, of Chancery Lane (Birkbeck College) School of Art, to whom a Bronze Medal is awarded.

Flowers and Three Designs (Subject 14-22).—The general standard is higher than last year, and more originality has been displayed in making use of the form of the plant.

A Bronze Medal is awarded to Christian Bisset, of Kirkby Lonsdale Art and Handicraft Classes, for a delicate and refined set of designs based on the Wood Sorrel.

A Book Prize is awarded to Albert Edward Collins, of Napier, New Zealand, for his designs based on the Thistle; the award is given mainly for the adaptation to fill a square in two colours.

Studies from Nature in Preparation for Design.—A better set of studies has been sent up this year, and the Examiners are glad to notice that attention has been paid to last year's criticisms. Many of the studies form an excellent preparation for design,

They are much pleased with the careful execution and thorough study shown in the set of drawings submitted by Eva Jephson, of Derby School of Art, to whom they have awarded a Silver Medal.

Design of Ornament in Outline, Subject 22b.—The works are equal in quality to those submitted in previous years, some of the designs giving evidence of careful study.

A Bronze Medal is awarded to Leonard Timson, of Battersea (Polytechnic) School of Art, for his design for a panel in the Italian Renaissance style, which is well executed, and in which the ornament is well distributed. (Illustrated.)

MEASURED ARCHITECTURAL DRAWINGS, ARCHITECTURAL DESIGNS.

Examiners: J. Belcher, A.R.A.; Reginald Blomfield;
T. G. Jackson, R.A.

Architectural Drawings from Actual Measurements.—The Examiners regret to see that there is no improvement on the work of last year, though there are more drawings than usual which reach the standard required for a Book Prize.

Some works in this class are submitted from New Zealand, and the Examiners would recommend that casts of suitable subjects should be supplied to students in the Colonies, as for want of these, students are driven to copy bad modern models.

While wishing to encourage the study of good modern buildings as well as old, yet they would point out that in the case of the former the greatest care ought to be taken in choosing good examples.

In many works no masonry joints are shown on the drawings, which is a particularly important omission in the case of tracery. The Examiners notice this especially in the works of Cecil Campbell Durston and Frank Kennerell Pope, both of Cecil Campbell Durston and Frank Kennerell Pope, both of Weston-super-Mare School of Art, to whom Book Prizes are, however, awarded for their neat and careful drawings from All Saints' Church, Wrington. The same defect is noticeable in the measured drawings of Ralph Allen's Town House at Bath by William Frank Chandler, of Bath School of Art, to whom a Book Prize is awarded for his neat set of drawings.

A Bronze Medal is awarded to J. Harold Gibbons, of Manchester (Cavendish Street) School of Art, for his drawings from Evreux Cathedral; there is, however, a certain carelessness in the perspective of his sketch of the Marble Tabernacle, which should have been avoided. (Illustrated.)

DESIGN IN OUTLINE WITH TINTED GROUND.

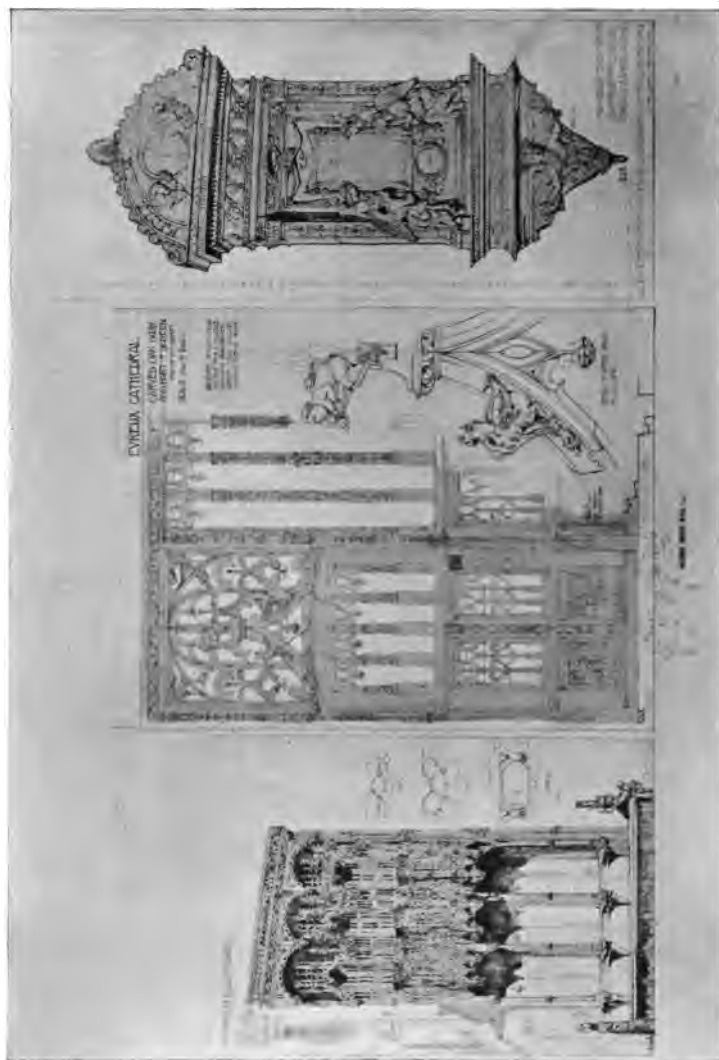


BRONZE MEDAL.

LEONARD TIMSON.

BATTERSEA (POLYTECHNIC) SCHOOL OF ART.

MEASURED DRAWINGS OF ARCHITECTURAL DETAILS.

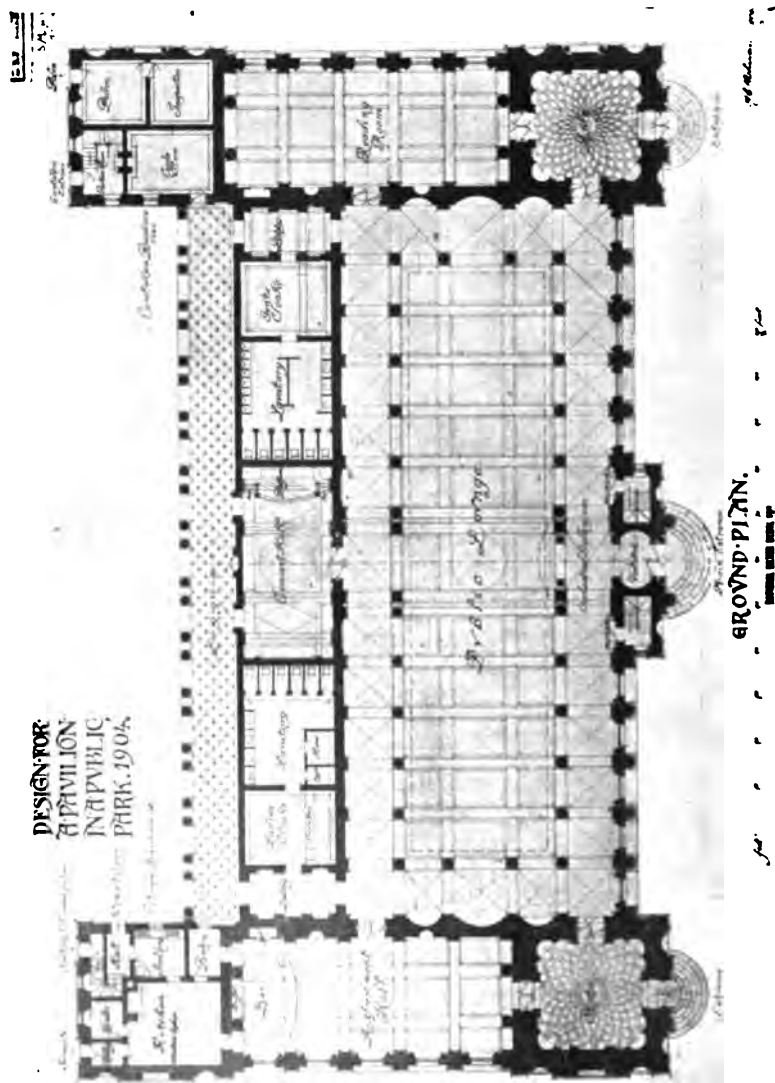


MANCHESTER (CAVENDISH STREET) SCHOOL OF ART.

J. HAROLD GIBBONS.

BRONZE MEDAL.

DESIGN FOR A PAVILION IN A PUBLIC PARK.

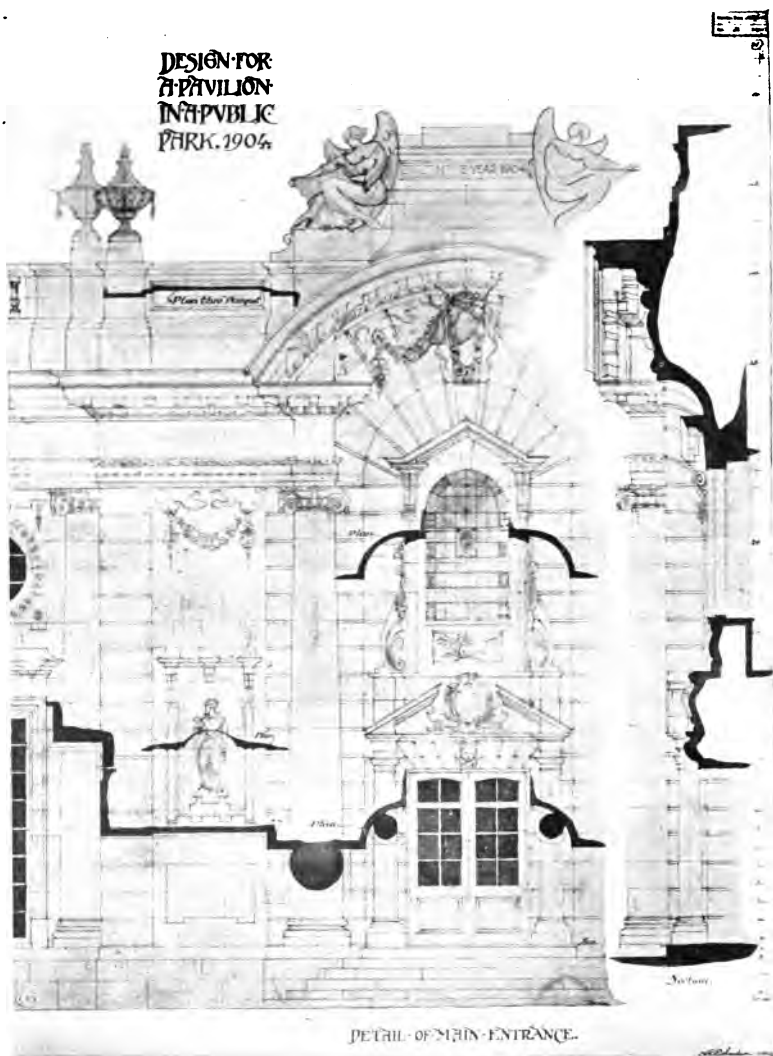


CHANCERY LANE (HURLOCK COLLEGE) SCHOOL OF ART,

ALBERT EDWARD RICHARDSON.

SILVER MEDAL. (FOR 4 SHEETS).

DESIGN FOR A PAVILION IN A PUBLIC PARK.

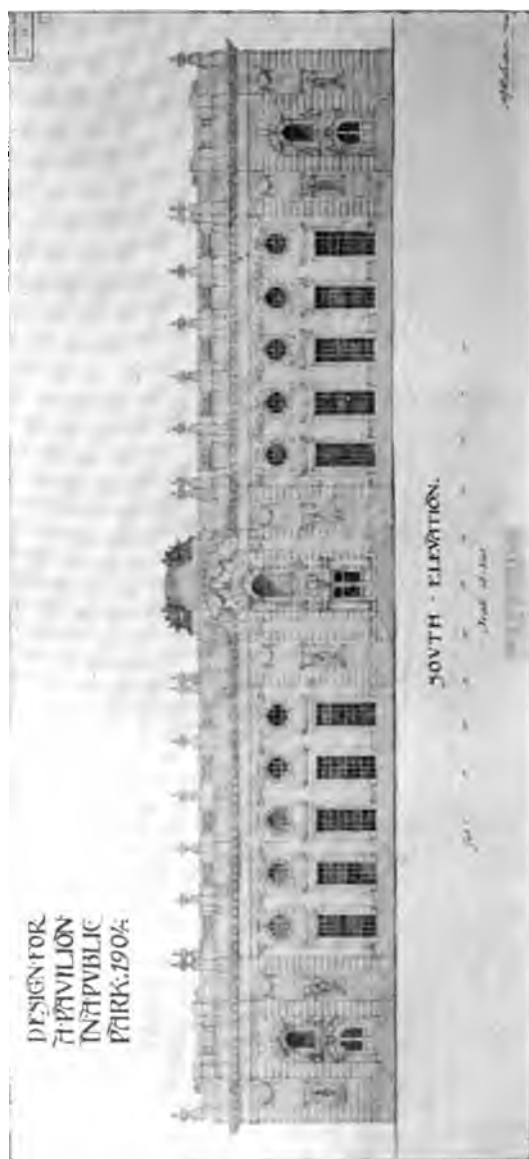


SILVER MEDAL (FOR 4 SHEETS).

ALBERT EDWARD RICHARDSON.

CHANCERY LANE (BIRKBECK COLLEGE)
SCHOOL OF ART.

DESIGN FOR A PAVILION IN A PUBLIC PARK.

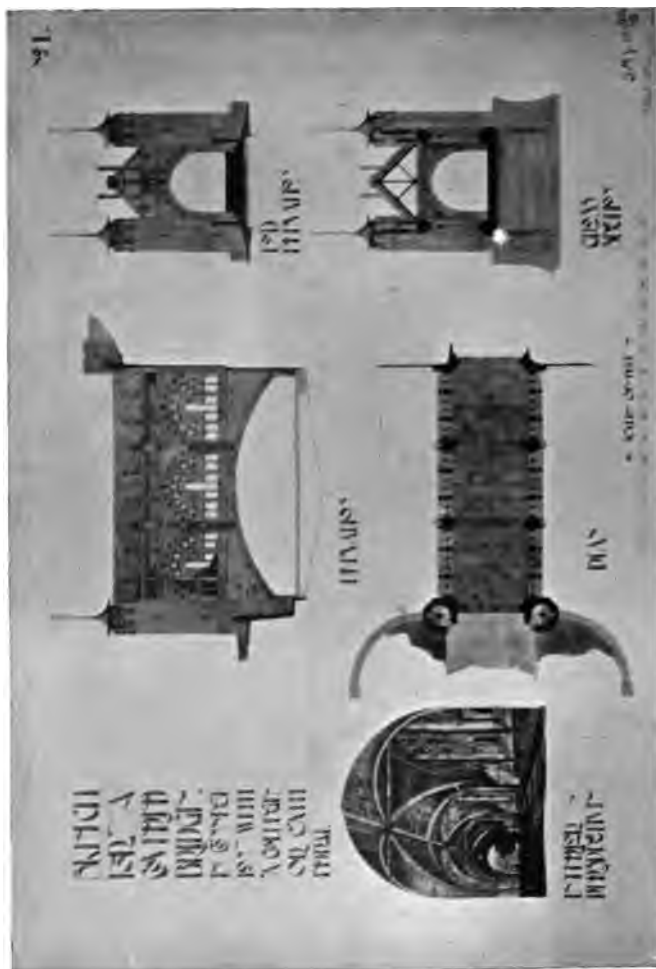


CHANCERY LANE (BIRKBECK COLLEGE) SCHOOL OF ART.

ALBERT EDWARD RICHARDSON.

SILVER MEDAL (FOR 4 SHEETS).

DESIGN FOR A COVERED BRIDGE IN CONNECTION WITH
A COLLEGE OR CATHEDRAL.

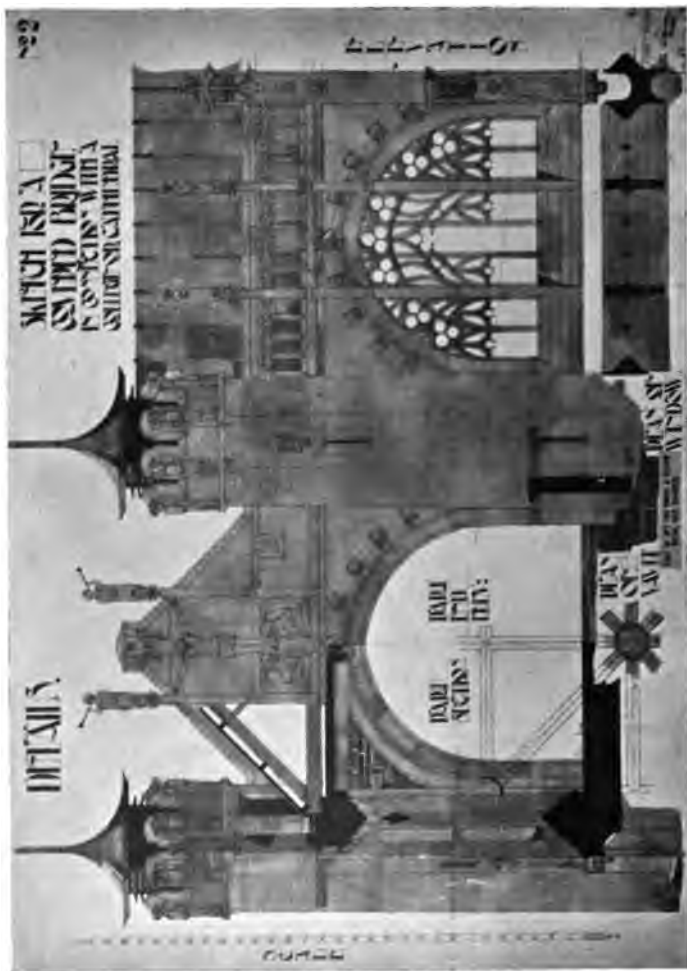


NOTTINGHAM SCHOOL OF ART.

ROBERT ATKINSON.

SILVER MEDAL (FOR 3 SHEETS).

DESIGN FOR A COVERED BRIDGE IN CONNECTION WITH A
COLLEGE OR CATHEDRAL.



NOTTINGHAM SCHOOL OF ART.

ROBERT ATKINSON.

SILVER MEDAL (FOR 3 SHEETS).

Architectural Designs.—The Examiners very much regret that the works continue to show a falling off both in number and quality. They consider that some of the designs, such for instance as those for a Theatre, a Market, a Concert Hall and a Club, which all appear under one School number, should never have been submitted, as they show a total ignorance of the first principles of architectural design. The Examiners are surprised that the master should have passed such work, and still more that it should be sent up for competition. In some other cases the subject attempted is beyond the capacities of the Students, and the Masters should endeavour to restrain them from attempting too ambitious work.

In the domestic designs it is noticed that the lighting of Halls and Passages receives little attention, and the Offices are often badly arranged.

A Silver Medal is awarded to Albert Edward Richardson, of Chancery Lane (Birkbeck College) School of Art, for a creditable design for a Pavilion in a public park. (Illustrated.)

Robert Atkinson, of Nottingham School of Art, gains a Silver Medal for his design of a covered Bridge in connection with a College or Cathedral, which is, however, injured by deliberate eccentricities. His perspective of the interior of the Bridge is exaggerated. The same Student gains a Bronze Medal for his design for a Crescent in a large city. (Illustrated.)

A Book Prize is awarded to Archibald Walmsley, of Accrington School of Art, for a laborious design of a Town Church, but it is overladen with architectural features, which are wanting in restraint and not consistent in style, and the meaning of which has not been grasped. The work was of far too ambitious a character for the Student.

MECHANICAL DRAWINGS.

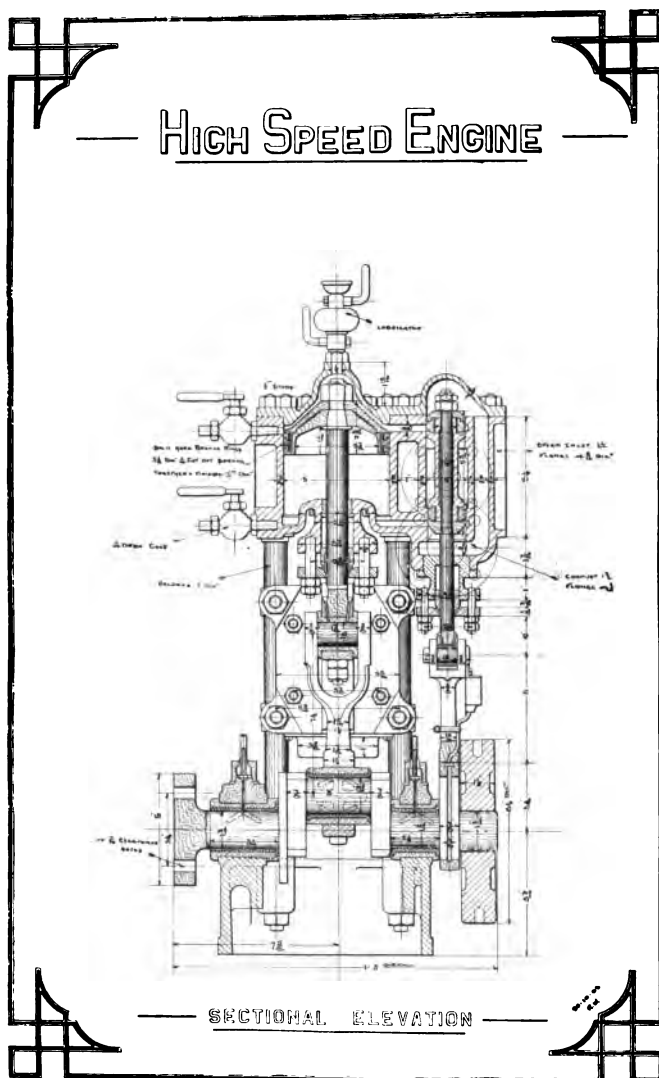
Examiner : Prof. W. E. Dalby, M.Inst.C.E., M.I.M.E.

Drawings made from Actual Measurement.—Some drawings were spoilt by attempts to colour and shade them. Many others failed to reach the standard required for special mention, because the draughtsmen had not learnt the elementary fact that fine drawing requires a sharp pencil. A few were spoilt by the inking in. Students of mechanical drawing cannot devote too much time in the initial stages on acquiring the art of drawing an accurate straight line through two given points, or the joining of straight lines and curves to curves. If this kind of finger skill is not acquired at the commencement, it is difficult to learn to make accurate drawings afterwards.

A Silver Medal is awarded to Raymond Withington, of Cannock Evening School, for a set of accurate and finely executed pencil drawings of a high-speed engine. (Illustrated.) Bronze Medals are awarded to Herbert Kaye, of Oldham Municipal Technical School, and Horace James Calver, of Ipswich Higher Grade Council School, for good but less accurate pencil work.

Designs.—The drawings examined, and which purported to be designs, were for the most part mere copies of existing things. In no case was originality in the art of machine design exhibited by any candidate. Many drawings of ships were sent in without any work to indicate that the candidate had done anything but copy the lines of an existing vessel: no displacement, immersion, or stability curves being given. The design of a cross-Channel steamer by Archibald Taylor, of Paisley (Technical School) Science Class, exhibited a sufficient amount of careful work to justify the award of a Bronze Medal. Book prizes are awarded in four cases to designs of machinery and girders more because of accurate work than because of skill in design.

MEASURED DRAWING OF A HIGH-SPEED ENGINE.



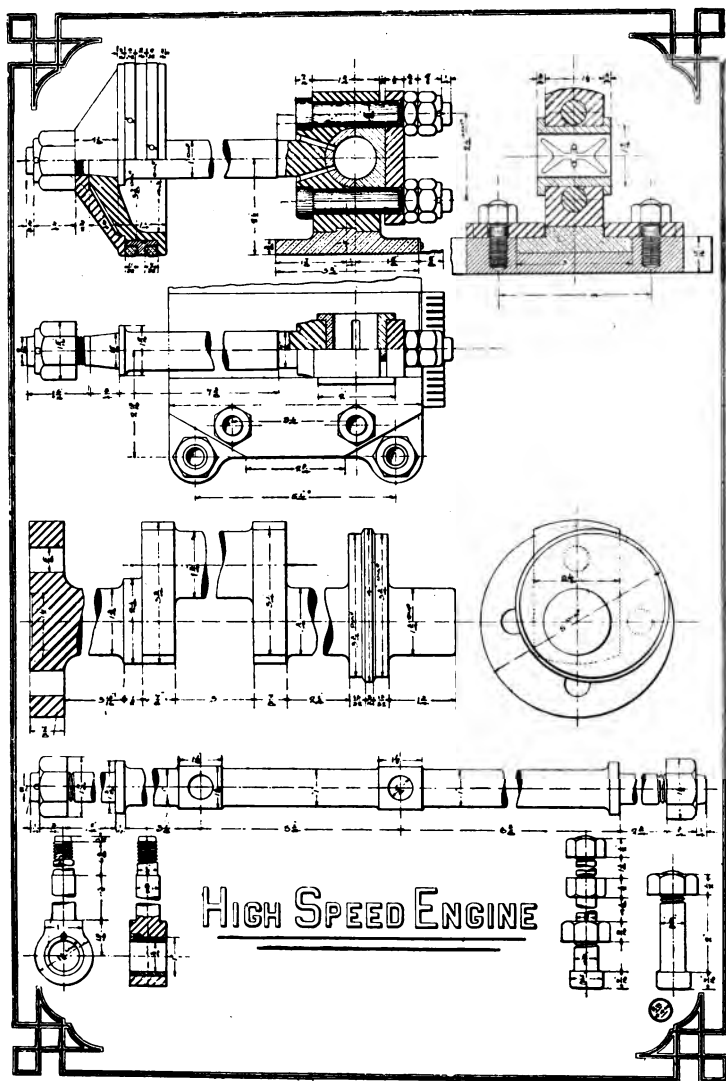
PART OF SET FOR WHICH A SILVER
MEDAL WAS AWARDED.

SILVER MEDAL (FOR SET).

RAYMOND WITHINGTON.

CANNOCK SCIENCE EVENING SCHOOL.

MEASURED DRAWING OF A HIGH-SPEED ENGINE.



SILVER MEDAL (FOR SET).

RAYMOND WITHINGTON.

CANNOCK SCIENCE EVENING SCHOOL.

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